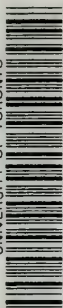


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CLASSICS:

CONTAINING A SHORT DISCOURSE ON THEIR  
EXCELLENCIES, AND DIRECTIONS  
*How to study them to Advantage.*

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*ILLUSTRATED BY EXAMPLES.*

AND  
AN APPENDIX,  
EXHIBITING THE MOST VALUABLE AND USEFUL  
EDITIONS OF THE CLASSICAL WRITERS.

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# NEW INTRODUCTION

TO THE

## CLASSICS.

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### THE FIRST PART.

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#### CHAP. I.

IT is not proper here to make a comparison between the Greek and Roman languages, or determine in what respects the former excels the latter: scarcely a man who is qualified to judge in such controversies, but will own that they are much to be preferred to English and all other living languages, in strength and delicacy; in the emphasis of their expression, and the harmony of their numbers. So that although we should be in so complaisant a humour as to allow M. Perrault, and the few gentlemen of his opinion, that the moderns are equal to the ancients

in genius and abilities; yet it cannot be denied that the antient classics were much happier in the beauty and durableness of their language. Greek and Latin have an intrinsic value, and are true sterling all over the learned world. English is chiefly valuable in this island and its colonies, and current within its own seas. It cannot sustain the sublime with that strength and grace that the Greek and Latin do; and this may be much more affirmed of most of the languages of Europe. Suppose a writer in any European living language, to be of equal natural parts and acquired abilities with any of the noblest wits of Greece or Rome, yet the ancient would in his language have extremely the advantage of the modern; as much as an architect or statuary, who had the finest marble and most compliant materials to work on, would go beyond one of his own profession, equally skilful, who was confined to such unfit and mouldering materials, as mocked his art, and were incapable of receiving his curious workmanship. Greek and Latin have for many ages been fixed and unalterable; and the best writers in those languages flourished in those happy times, when learning and all the polite arts were arrived at their perfection and standard. We are come to no

settled authentic standard; our tongue is in a daily flux and alteration.

That which was written in English two hundred years ago is now scarcely intelligible; and few authors of one hundred years standing, can by this refined age, be read with patience. Our language being in this unsettled and changeable condition, time will spread a rust and obsoleteness over our brightest and most admired writers. But whatever decays and alterations English may be subject to, whatever confusion and barbarism may be brought in by long civil wars or foreign invasions; whenever the dawn of a reformation shall appear, whenever men of elevated genius and public spirit shall arise to drive out the barbarous Goths and Vandals, and to restore learning and the liberal sciences, they must have recourse to the ancients, and call in their succours. To speak in plain terms, there are unexhausted stores of noble sense and suitable expression in the best Greek and Latin classics. By supplies drawn from them, persons of happy talents and industry may, in any country, with proper encouragement fill up the defects, and smooth the roughness of their mother tongues. Those precious volumes are so universally and in such great numbers dispersed over the world, that they

can only perish in its last conflagration. And while they last, there cannot be much danger that ignorance and stupidity should generally prevail; or gain the absolute empire they had, in the long and dismal night before our happy reformation. Here it is obvious to observe, that true religion and good learning for the most part flourish and decay together. We at the same time triumphed over barbarism and superstition; and at once got into our hands the classics and the sacred writers.

Polite literature, if duly applied, is highly subservient to the explication and ornament of that inestimable book, which came from Heaven to direct mankind in the way thither. Some vain critics and half-witted philologers have presumed to make objections against the style and propriety of the inspired authors; and the reason of their impudence was not only wickedness, but want of genius, languages, and reading, to enter into their awful beauties, to discern the exalted sublimity of their sense, and to relish the heavenly graces of their expression. Just so it has been observed, that a smattering in philosophy, and a slender acquaintance with the wonderful works of nature, disposes little pretenders to talk pertly, and profanely cavil against the providence and majesty of its omnipotent

author; while men of regular study, and of sound and piercing judgment, have discovered and admired innumerable footsteps and bright characters of divine wisdom and goodness in every part of the world: they have equally advanced in knowledge and devotion; and the more they understood of the heavens and the earth, the more they have adored that infinite Being, who is the creator and supporter of the whole frame. I need make no apology to the reader for this digression; but now pass on directly to shew some of the excellencies of those true classics that men of taste, in all ages and nations, have so eagerly studied, and unanimously admired.

§ 1. The ancients, of whom we speak, had good natural parts, and applied them right; they understood their own strength, and were masters of the subject they undertook; they had a rich genius carefully cultivated; in their writings we have nature without wildness, and art without ostentation. For it is vain to talk of nature and genius, without care and diligent application to refine and improve them. The finest paradise will run wild, and lose both its pleasure and usefulness, without a skilful hand constantly to tend and prune it. Though these generous spirits were inspired with the love of true praise, and



had a modest assurance of their own abilities; yet they were not so self-sufficient as to imagine their first thoughts were above their own review and correction, or their last above the judgment of their friends. They submitted their compositions to the censure of private persons and public assemblies. They reviewed, altered, and polished, till they had good hopes they could present the world with a finished piece. And so great and happy was their judgment, that they understood when they had done well, and knew the critical season of laying aside the file.

For as those excellent masters, Pliny and Quintilian, observe, there may be an intemperance in correction;—when an ingenious man has such an excess of modesty and faulty distrust of himself, that he wears off some of the necessary and ornamental parts of his discourse, instead of polishing the rough and taking off the superfluous.

These immortal wits did not preposterously resolve first to be authors, and then immediately commence writers without study and experience; but took care to furnish themselves with knowledge by close thought, select conversation and reading; and to gain all the information and light that was necessary to qualify them to do justice to their



subject. Then after they had begun to write, they did not hurry on their pen with speed and impatience to appear in the view of the world; but they took time and pains to give every part of their discourse all possible strength and ornament, and to make the whole composition uniform and beautiful. They wisely considered, that productions which come before their due time into the world, are seldom perfect or long-lived; and that an author who designs to write for posterity as well as the present generation, cannot study a work with too deep care and resolute industry.

Varus tells us of his incomparable friend Virgil, that he composed but very few verses in a day. That consummate philosopher, critic, and poet, regarded the value, not the number of his lines; and never thought too much pains could be bestowed on a poem, that he might reasonably expect would be the wonder of all ages, and last out the whole duration of time. Quintilian assures us, that Sallust wrote with abundance of deliberation and prudent caution; and, indeed that fully appears from his complete and exquisite writings. Demosthenes laboured night and day, outwatched the poor mechanic in Athens, that was forced to perpetual drudgery to support

himself and his family, till he had acquired such a mastery in his noble profession, such a rational and over-ruling vehemence, such a perfect habit of nervous and convincing eloquence, as enabled him to defy the strongest opposition, and to triumph over envy and time.

Plato, when he was eighty years old, was busily employed in the review and amendment of his divine dialogues: and some people are severe upon Cicero, that in imitation of Plato, he was so scrupulous whether he ought to write *ad Piræa* or *in Piræa*, *Piræum* or *in Piræum*, that now in the sixtieth year of his age, in the fury of the civil wars, when he knew not how to dispose of his family, and scarcely expected safety, he earnestly entreated his noble and learned friend Atticus to resolve that difficulty, and ease him of the perplexity which it created him. Whatever raillery or reflection some captious wits may make upon that great man's exactness and nicety in that respect and at such a time, it is a plain proof of his wonderful care and diligence in his composition, and the strict regard he paid to the purity and propriety of his language. The antients so accurately understood, and so indefatigably studied their subject, that they scarcely ever fail to finish and adorn every part with strong sense and lively expression. They seldom flag through their

whole work, but gloriously keep up their fire and spirits to the last. How many of our modern pretenders, who have neither sufficient genius nor education, are strangely fond of a subject that of all things they least understand? They awkwardly court a muse that still flies; and with a barren and perverse diligence plod upon a subject that can never answer their pains. It seems to be in this case, as hath been observed in some others, that persons of the least power have the most intemperate inclinations. They have not flame nor strength of sense to invigorate their conceptions, and to strike life into a whole piece.

But I must remember it is not my business to shew the deformities of some modern scribblers, but the beauties of the ancients.

To make out a little farther what I have advanced upon this first head, I ask leave to name a few particular authors.

It is no romantic commendation of Homer to say, that no man understood persons and things better than he; or had a deeper insight into the humours and passions of human nature. He represents great things with such sublimity, and little ones with such propriety, that he always makes the one admirable, and the other pleasant.

He is a perfect master of all the lofty

graces of the figurative style, and all the purity and easiness of the plain. Strabo, the excellent geographer and historian, assures us, that Homer has described the places and countries of which he gives account, with that accuracy that no man can imagine who has not seen them ; and no man but must admire and be astonished who has. His poems may justly be compared with that shield of divine workmanship so inimitably represented in the eighteenth book of the Iliad. We have there exact images of all the actions of war and employments of peace, and are entertained with the delightful view of the universe. Homer has all the beauties of every dialect and style scattered through his writings ; he is scarcely inferior to any other poet, in the poet's own way and excellency ; but excels all others in force and comprehension of genius, elevation of fancy, and immense copiousness of invention. Such a sovereignty of genius reigns all over his works, that the ancients esteemed and admired him as the great high priest of nature, who was admitted into her inmost choir, and acquainted with her most solemn mysteries.

The great men of former ages with one voice celebrate the praises of Homer ; and Zoilus has only a few followers in these later

times, who detract from him either for want of Greek, or out of a spirit of conceit and contradiction.

These persons tell us, that the divine Plato himself banished him out of his commonwealth; which, say they, must be granted to be a blemish upon the poet's reputation. The reason why Plato would not let Homer's poems be in the hands of the subjects of that government, was because he did not esteem ordinary men capable readers of them. They would be apt to pervert his meaning, and have wrong notions of God and Religion, by taking his bold and beautiful allegories in too literal a sense. Plato frequently declares, that he loves and admires him as the best, the most pleasant, and divinest of all the poets; and studiously imitates his figurative and mystical way of writing. Though he forbade his works to be read in public, yet he would never be without them in his own closet. Though the philosopher pretends that for reasons of state he must remove him out of his city, yet he declares he would treat him with all possible respect while he remained there; and dismiss him laden with presents and adorned with garlands, as the priests and supplicants of their Gods used to be, by which marks of honour all people wherever he came might be warned;

and induced to esteem his person sacred, and receive him with due veneration. Virgil follows nature and Homer, her faithful interpreter; so that he is admirable upon every subject, and master of all styles. He keeps to the characters and humours of the Shepherds of those ages in his pastorals, with such plainness and propriety, such pleasantness and suitable easiness of expression, that one would think he had lived among those happy people, and been long acquainted with the care of their flocks, their amours, and harmless differences. In his Georgics he raises his style, and describes the art of tillage, the government of the bees, and all the affairs of the husbandman, with such sound judgment, suitable language, and proper heightnings of fancy, that every skilful professor of agriculture must admire him for the first of his excellencies; and every learned critic for the rest. In his heroic poem he has come so near Homer, that he has raised himself far above all other poets. Not to mention the propriety and sublimity of his thoughts, the manly elegance and majestic conciseness of his expression; he is very admirable in the judicious and most agreeable variety of his numbers. In that excellency, I think he does not in the least yield to the



glorious Grecian, though he had the disadvantage in his language: Latin being a tongue more close and severe than Greek; neither having different dialects as that has, nor allowing that latitude and liberty of variation which that does. The plan of his epic poem is so noble and regular, his conduct so prudent, his characters so just and accurate, and his ornaments so becoming, that both Mæcenus and Augustus, two of the completest statesmen and scholars in the world, confessed the *Æneid* to be a masterpiece. In all ages whoever shall imitate these two supreme wits with the exactest care and nearest resemblance, will be superior to all competitors.

If we mention Theocritus he will be another bright instance of the happy abilities and various accomplishments of the ancients. He has written in several sorts of poetry, and succeeded in all. It seems unnecessary to praise the native simplicity and easy freedom of his pastorals, when Virgil himself sometimes invokes the muse of Syracuse; when he imitates him through all his own poems of that kind, and in several passages translates him. Quintilian says of our Sicilian bard, that he is admirable in his kind; but when he adds that his muse is not only shy of appearing

at the bar but in the city too, it is evident this remark must be confined to his pastorals. In several of his other poems he shews such strength of reason and politeness, that would qualify him to plead among the orators, and make him acceptable in the courts of princes. In his smaller poems of Cupid stung, Adonis killed by the boar, &c. we have the vigour and delicacy of Anacreon; in his Hylas and Combat of Pollux and Amycus, he is much more pathetic, clear, and pleasant, than Apollonius on the same, or any other subject. In his conversation of Alcmena and Tiresias, of Hercules and the old servant of Augeas, in Cynisca and Thyonichus, and the women going to the ceremonies of Adonis, there is all the easiness and engaging familiarity of humour and dialogue, which reign in the *Odyssey*; and in Hercules destroying the lion of Nemea, the spirit and majesty of the *Iliad*. The panegyric upon King Ptolemy is justly esteemed an original and model of perfection in that way of writing. Both in that excellent poem, and the noble hymn upon Castor and Pollux, he has praised his Gods and his hero with that delicacy and dexterity of address, with those sublime and graceful expressions of devotion and respect, that in politeness, smoothness of turn, and a refined



art of praising without offence or appearance of flattery, he has equalled Callimachus; and in loftiness and flight of thought scarcely yields to Pindar or Homer. Horace, in various sorts of poetry has preserved the character of being clear and pleasant; bright in his images and moral in his sentences; harmonious in his numbers, and happily daring in the choice of his words. In his lyric poems upon divine matters he is grave and majestic: in those which contain the praise of his heroes, pompous and sublime; in those that relate to pleasure and free enjoyment, gay and lively: in his Iambics he is severe and cutting. His satyrs and epistles, besides their salt and spirit, have the air of a genteel negligence, and unforced easiness, which no study or diligence of imitation can reach. There is that purity of style and pleasantry of humour, that are no less admirable and entertaining in their kind than the grandeur of Virgil. He every where shews himself to be a scholar and a critic, a gentleman and a courtier. His sprightliness of imagination is tempered with judgment; and he is both a pleasant wit and a man of prudence. In those poems that have both the ornaments of verse and the easiness of prose, the reader has excellent directions for wise

conduct of life, and rules both how to study and judge the writings of others, and how to write things worthy of reading. If our author had undertaken an epic poem, there is little doubt but he had succeeded. I am pleased with that fine passage wherein he gallantly pleads his incapacity for heroic poetry in lofty and heroic lines.

—— Cupidum, pater optime, vires  
Deficiunt; neque enim quivis horrentia pilis  
Agmina, nec fracta pereuntes cuspidē Gallos,  
Aut labentis equo describat vulnera Parthi\*.

Oh! were I equal to the glorious theme,  
Bristled with spears his iron war should gleam;  
A thousand darts should pierce the hardy Gaul  
And from his horse the wounded Parthian fall.

If we look into the chief Greek and Roman historians and orators, we shall find the same happiness of genius and incredible diligence; and shall equally admire their prose and the others' verse.

To name Herodotus and Livy; whatever they treat of, either affairs of war and peace, public or private, of small or great importance, they do it with complete decorum

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\* Lib. II. Satyr. 1. v. 12, &c.

and exactness. The Grecian had gained experience by travelling over all his own country, Thrace and Scythia : he travelled likewise to Arabia, Palestine and Egypt, where he carefully viewed the chief curiosities and most remarkable places ; and conversed with the Egyptian priests, who informed him of their ancient history, and acquainted him with their customs, sacred and civil. Indeed he speaks of their religious rites with such plainness and clearness in some cases, and such reserve and reverence in others, that I am apt to believe he was initiated into their ceremonies, and consecrated a priest of some of their orders\*.

Thus being acquainted with the most famous countries and valuable things, and knowing the most considerable persons of the age, he applied himself to write the History of the Greeks and Barbarians ; and performed the noble work with that judgment, faithfulness and eloquence, that gained him the approbation and applause of the most august assembly in the world at that time ;—the flower of all Greece met together at the Olympic Games.

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\* See Herodot. Gale's Edition, lib. 2. §3. p. 91. §65. p. 114. §171. p. 156.

His history opens to the reader all the antiquities of Greece, and gives light to all her authors.

We do not find that Livy had travelled much or been employed in military affairs; yet what he might want in experience was happily supplied by wonderful parts and eloquence; by severe study and unwearied endeavours after knowledge and information: so that he describes all the countries, towns, seas, and ports, whither the Roman legions and navies came, with nearly the same accuracy and perfection, if possible, which he could any place in Italy; lays a siege, draws up an army with skill and conduct scarcely inferior to Cæsar himself. Was there as much charm in the conversation of this extraordinary man, as there is in his writings, the inhabitant of Cales would not repent of his long journey, who came from thence only to see Livy upon the fame of his incomparable eloquence, and other celebrated abilities; and we have reason to believe he received satisfaction, because after he had seen Livy and conversed with him, he had no curiosity to see Rome, to which he was so near; and which at that time was, for its magnificence and glories, one of the greatest wonders of the whole earth.

These two princes of Greek and Roman History, tell a story and make up a description with inexpressible grace; and so delicately mixt the great and little circumstances, that there is both the utmost dignity and pleasure in it.

The reader is always entertained with an agreeable variety both of matter and style. And indeed every author that expects to please must gratify his reader with variety. That is the universal charm which takes with people of all tastes and complexions. It is an appetite planted in us by the author of our Being; and is natural to an human soul, whose immense desires nothing but an infinite good and unexhausted pleasure can fully gratify. The most palatable dish becomes nauseous if it be always set before a man: the most musical and harmonious notes too often and unseasonably struck, grate the ear, like the jarring of the most harsh and hateful discord.

These authors, and others of their spirit and elevation, were sensible of this; and therefore we find a continual change and judicious variation in their style and numbers.

One passage appears to be learned and carefully laboured; an unstudied easiness

and becoming negligence runs through the next. One sentence turns quick and short; another immediately following runs into longer measures, and spreads itself with a sort of elegant and beautiful luxuriance. They seldom use many periods together consisting of the same number of members; nor are the members of their periods of equal length and exact measure one with another.

The reflections that are made by these noble writers upon the conduct and humours of mankind, the interests of courts, and the intrigues of parties, are so curious and instructive, so true in their substance, and so taking and lively in the manner of their expression, that they satisfy the soundest judgment, and please the most sprightly imagination. From these glorious authors we have instruction without the common formality and dryness of precept; and receive the most edifying advice in the pleasing way of insinuation and surprise.

§ 2. Another excellency of the true classics is perspicuity and clear style; which will excuse and cover several faults in an author; but the want of it is never to be atoned for by any pretence of loftiness, caution, or any consideration whatever.

And this is the effect of a clear head and



vigorous understanding, of close and regular thinking, and the diligence of select reading. A man should write with the same design as he speaks, to be understood with ease, and to communicate his mind with pleasure and instruction. If we select Xenophon out of the other Greek classics, whether he writes of the management of family-affairs, or the more arduous matters of state and policy; whether he gives an account of the wars of the Grecians, or the morals of Socrates; the style, though so far varied as to be suitable to every subject, yet is always clear and significant, sweet without lusciousness, and elegantly easy.

In this accomplished author we have all the politeness of a studied composition; and yet all the freedom and winning familiarity of elegant conversation.

Here I cannot but particularly mention Xenophon's Symposium, wherein he has given us an easy and beautiful description of a very lively and delightful conversation. The pleasant and serious are there so happily mixed and tempered, that the discourse is neither too light for the grave, nor too solemn for the gay. There is mirth with dignity and decorum; and philosophy attended and enlivened by all the graces.

If among the Latin Classics we name Tully, upon every subject he equally shews the strength of his reason and the brightness of his style. Whether he addresses his friend in the graceful negligence of a familiar letter, or moves his auditors with laboured periods, and passionate strains of manly oratory; whether he proves the majesty of God and immortality of human souls in a more sublime and pompous eloquence, or lays down the rules of prudence and virtue in a more calm and even way of writing, he always expresses good sense in pure and proper language; he is learned and easy, richly plain, and neat without affectation. He is always copious, but never runs into a faulty luxuriance, nor tires his reader: and though he says almost every thing that can be said upon his subject, yet we can scarcely ever think he says too much. But this part of his character, though just, may look like a digression. I pass on.

Those few obscurities which are in the best authors, do not proceed from haste and confusion of thought, or ambiguous expressions, from a long crowd of parentheses, or perplexed periods; but either the places continue the same as they were in the original, and are not intelligible to us, only by reason of our ignorance of some customs of those



times and countries; or the passages are altered and spoiled by the presumption and busy impertinence of foolish transcribers and conceited critics. Which plainly appears from this, that since we have had more accurate accounts of the Greek and Roman antiquities, and old manuscripts have been searched and compared by able and diligent hands, innumerable errors have been rectified, and corruptions which had crept into the text purged out. A various reading happily discovered, the removal of a verse, or a point of distinction out of the wrong into the right place, or the adding a small mark where it was left out, has given clear light to many passages; which for ages had lain overspread with an error that had obscured the sense of the author, and quite confounded all the commentators. The latter part of the thirty-second verse of the hymn of Callimachus on Apollo was in the first editions thus, *Τίς ἂν ἔρξα Φοῖβον ἀείδοι*. "Who can sing of Phœbus in the mountains?" Which was neither sense of itself, nor had any connection with what went before. But Stephen's amendment of it set right both the sense and the connection without altering a letter, *Τίς ἂν ἐρία Φοῖβον ἀείδοι*. "Phœbus is an unexhausted subject of Praise;" among all his glorious qualifications and exploits, what

poet can be so dull, what wit so barren, as to want materials for an hymn to his honour? In the fourth verse of the eleventh epigram of Theocritus, there wanted a little point in the word *ἑμνοδέτης*, which took off all the sprightliness and turn of the thought; which Daniel Heinsius luckily restored by changing the Nom. Sing. *ἑμνοδέτης*, into the Dat. Plur. *ἑμνοδέταις*. “The friends of Eusthenes, the poet, gave him, though a stranger, an honourable burial in a foreign country; and the poet was extremely beloved by them.” How flat and insipid! According to the amendment it runs thus; “The friends of Eusthenes buried him honourably though in a foreign country, and he was extremely beloved by his brother poets themselves.” For a man to be mightily honoured by strangers, and extremely beloved by people of the same profession, who are apt to malign and envy one another, is a very high commendation of his candour and excellent temper. That very valuable amendment in the sixth line of Horace’s Preface to his odes, has cleared a difficulty which none of the critics could handsomely acquit themselves of, before the admirable Dr. Bentley; and has rescued the poet, eminent for the clearness of his style, from the imputation of harshness and obscurity in the very beginning

and first address to his reader, where peculiar care and accuracy is expected. It would be endless to mention the numerous places in the ancients, happily restored and illustrated by that great man; who is not only a sound and discerning critic, but a clear and vigorous writer, excellently skilled in all divine and human literature: to whom all scholars are obliged for his learned performances upon the classics; and all mankind for his noble and glorious defence of religion. The learned Meursius was strangely puzzled with a passage in Minutius Felix\*, and altered the text with such intolerable boldness, as if allowed, would soon pervert and destroy all good authors; which the ingenious editor of that father has cleared, by putting the points of distinction in their proper places. *Reges tantum Regni sui, per officia Ministrorum, universa novêre.* Meursius had disguised and deformed the passage thus, *Reges statum Regni sui per officia Ministrorum diversa novêre.* Dr. Bentley has made a certain emendation in Horace's Art of Poetry, only by altering the places of two lines, making that which was the

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\* Min. Felix, Camb. Edit. by Davis. § 33. p. 163. Not. 7.

forty-sixth in the common books, the forty-fifth in his own beautiful edition.

§ 3. Another valuable advantage which the chief classics had, was, that most of them were placed in prosperous and plentiful circumstances of life, raised above anxious cares, want, and abject dependence. They were persons of quality and fortune, courtiers and statesmen, great travellers, and generals of armies, possessed of the highest dignities and posts of peace and war. Their riches and plenty furnished them with leisure and means of study; and their employments improved them in knowledge and experience. How lively must they describe those countries and remarkable places which they had attentively viewed with their own eyes! What faithful and emphatical relations were they enabled to make of those councils in which they presided, of those actions in which they were present and commanded!

Herodotus, the father of History, besides the advantages of his travels and general knowledge, was so considerable in power and interest, that he bore a chief part in expelling the tyrant Lygdamis, who had usurped upon the liberties of his native country.

Thucydides and Xenophon were of distinguished eminence and abilities, both in

civil and military affairs; were rich and noble; had strong parts, and a careful education in their youth, completed by severe study in their advanced years: in short, they had all the advantages and accomplishments both of the retired and active life.

Sophocles bore great offices in Athens, led their armies, and in strength of parts and nobleness of thought and expression, was not unequal to his colleague Pericles; who by his commanding wisdom and eloquence influenced all Greece; and was said to thunder and lighten in his harangues.

Euripides, famous for the purity of the Attic style, and his power in moving the passions, especially the softer ones of grief and pity; was invited to, and generously entertained in the court of Archelaus, king of Macedon. The smoothness of his composition, his excellency in dramatic poetry, the soundness of his morals, conveyed in the sweetest numbers, were so universally admired, and his glory so far spread, that the Athenians, who were taken prisoners in the fatal overthrow under Nicias, were preserved from perpetual exile and ruin, by the astonishing respect that the Sicilians, enemies and strangers, paid to the wit and fame of their illustrious countryman. As many as could repeat any of the verses of

Euripides were rewarded with their liberty, and generously sent home with marks of honour.

Plato by his father's side sprang from Codrus, the celebrated king of Athens; and by his mother's from Solon, their no less celebrated lawgiver. To gain experience and enlarge his knowledge, he travelled into Italy, Sicily, and Egypt. He was courted and honoured by the greatest men of the age wherein he lived, and will be studied and admired by men of taste and judgment in all succeeding ages. In his works are inestimable treasures of the best learning. In short, as a learned gentleman says, he wrote with all the strength of human reason, and all the charm of human eloquence.

Anacreon lived familiarly with Polycrates, king of Samos; and his sprightly muse, naturally flowing with innumerable pleasures and graces, must have improved in delicacy and sweetness, by the gaiety and refined conversation of that flourishing court.

The bold and exalted genius of Pindar was encouraged and heightened by the honours he received from the champions and princes of his age; and his conversation with the heroes qualified him to sing their praises with more advantage. The conquerors at the Olympic games scarcely valued their garlands of honour and wreaths of victory, if they were



not crowned with his never fading laurels, and immortalized by his celestial song. The noble Hiero of Syracuse was his generous friend and patron; and the most powerful and polite state of all Greece, esteemed a line of his in praise of their glorious city, worth public acknowledgments and a statue. Most of the genuine and valuable Latin classics had the same advantages of fortune and improving conversation, the same encouragements with these and the other celebrated Grecians.

Terence gained such a wonderful insight into the characters and manners of mankind, such an elegant choice of words and fineness of style, such judgment in the conduct of his plot, and such delicate and charming turns, chiefly by the conversation of Scipio and Lælius, the greatest men and most refined wits of their age; so much did this judicious writer and excellent scholar improve by his own diligent application to study, and their refined and learned conversation, that it was charged upon him by those who envied his superior excellencies, that he published their compositions under his own name. His enemies wished that the world should believe those noblemen wrote his plays, but scarcely believed it themselves; and the poet very prudently, slighted their malice, and made

his great patrons the finest compliment in the world, by esteeming the accusation as an honour, rather than making any formal defence against it\*.

Sallust, so famous for his neat expressive brevity and quick turns, for truth of fact and clearness of style, for the accuracy of his characters, and his piercing view into the mysteries of policy and motives of action, cultivated his rich abilities, and made his acquired learning so useful to the world, and so honourable to himself, by bearing the chief offices in the Roman government, and sharing in the important counsels and debates of the senate.

Cæsar had a prodigious wit and universal learning; was noble by birth, a consummate statesman, a brave and wise general, and a most heroic prince. His prudence and modesty in speaking of himself the truth and clearness of his descriptions, the inimitable purity and perspicuity of his style, distinguish him with advantage from all other writers. None bears a nearer resemblance to him in most instances than the admirable Xenophon. What useful and entertaining accounts might reasonably be expected from such a writer, who gives us the geography and history of

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\* See Prologue to *Adelphi*, v. 15—22.



those countries and nations which he himself conquered, and the descriptions of those military engines, bridges, and encampments which he himself contrived and marked out?

The best authors in the reign of Augustus, as Horace, Virgil, Tibullus, Propertius, &c. enjoyed happy times, and easy circumstances. That was the golden age of learning. They flourished under the favours and bounty of the richest and most generous court in the world; and the beams of majesty shone bright and propitious on them.

What could be too great to expect from such poets as Horace and Virgil, beloved and magnificently encouraged by such patrons as Mæcenæ and Augustus?

A chief reason why Tacitus writes with such skill and authority, that he makes such deep researches into the nature of things and designs of men, that he so exquisitely understands the secrets and intrigues of courts, was that he himself was admitted into the highest places of trust, and employed in the most public and important affairs. The statesman brightens the scholar, and the consul improves and elevates the historian.

§ 4. The ancients are peculiarly to be admired for their care and happy exactness in selecting the noblest and most valuable

numbers, upon which the force and pleasantness of style principally depend. A discourse, consisting chiefly of the strongest numbers and best sort of feet, such as the Dactyl, Spondee, Anapest, Moloss, Cretic, &c. regularly compacted, stands firm and steady, and sounds magnificent and agreeable to a judicious ear. But a discourse made up of the weakest numbers, and the worst sort of feet, such as the Pyrrhichee, Choree, Trochee, &c. is loose and languid, and not capable, with such disadvantage, to express manly sense. It cannot be pronounced with ease, nor heard with patience. The periods of the classics are generally composed of the major part of the noblest numbers; and when they are forced to use weaker and worse-sounding feet and measures, they so carefully temper and strengthen them with firm and nervous syllables on both sides, that the imperfection is covered, and the dignity of the sentence preserved and supported.

§ 5. Another excellency, nearly allied to this, in these glorious writers, is their suiting the contexture of their discourse and the sound of their syllables to the nature and character of their subjects. That is, they so contrive and work their composition, that the sound shall be a resemblance, or, as Longinus,

says an echo of the sense, and words lively pictures of things. In describing the loveliness of beauty, and the charms of joy and gaiety; they avoid disagreeable elisions; do not make the discourse harsh by joining mutes, and coupling letters that being united produce a distastful and grating sound. But by the choice of the best vowels, and the sweetest half-vowels, the whole composition is made smooth and delicate; and glides with easiness and pleasure through the ear.

In describing a thing or person full of terror, ruggedness or deformity, they use the worst sounding vowels; and encumber the syllables with mutes of the roughest and most difficult pronunciation. The rushing of land floods, the roaring of huge waters, and the dashing of waves against the shores, is imitated by words that make a vast and boisterous sound, and rudely clash together.

The great Plato, who had a genius for all manner of learning, was discouraged from poetry by reading that verse in Homer, which so wonderfully expresses the roaring of the billows, and which no translation can reach.

Ἡῖόνες βοόωσιν ἐρευνγόμενης ἀλὸς ἕξω\*.

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\* Iliad 17. v. 265.

Haste and swiftness are figured by short syllables, by quick and rapid numbers. Slowness, gravity, &c. by long syllables, and numbers strong and solemn. I shall produce some instances, and speak to them just as they come into my thoughts, without any nicety of method. Virgil, in his account of the sufferings of wicked souls in the regions of punishment, fills the reader with dread and amazement; every syllable sounds terror; awe and astonishment accompany his majestic numbers. In that passage\*,

————— Tum sæva sonare.  
Verbera ; tum stridor ferri tractæque catenæ.

From hence are heard the groans of ghosts, the pains  
Of sounding lashes, and of dragging chains.

The hissing letter repeated with broad-sounding vowels immediately following, the force and roughness of the canine letter, so often used, and those strong syllables in the second, third, and fourth places, emphatically express those dreadful sounds. A man of refined taste will, upon the repetition of them, be apt to fancy he hears the crack of the furies' whips, and

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\* *Æneid* 6, v. 558, &c.

the rattling and clank of infernal chains. Those harsh elisions, and heavy robust syllables in that description of the hideous Cyclops, "*Monstrum horrendum informe ingens*;" naturally express the enormous bulk, and brutish fierceness of that mishapen and horrid monster.

Our Spencer, one of the best poets this nation has bred, and whose faults are not to be imputed either to want of genius or care, but to the age he lived in, was very happy and judicious in the choice of his numbers: of which take this example, not altogether foreign or unparallel to that of Virgil just mentioned;

——— He heard a dreadful sound,  
Which through the wood loud bellowing did rebound.

And then,

——— His monstrous enemy  
With sturdy steps came stalking in his sight,  
An hideous giant horrible and high\*.

Those verses in the first Georgic,

——— *Ter sunt conati imponere Pelio Ossam*  
*Scilicet, atque Ossæ frondosum involvere Olympum†;*

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\* Fairy Queen. † Geor. 1. v. 281.

With mountains pil'd on mountains, thrice they strove  
To scale the steepy battlements of Jove,

are contrived with great art to represent the prodigious pains the giants took in heaping mountains upon mountains to scale heaven, and the slowness of their progress in that unwieldy work.

For a vowel open before a vowel, makes a chasm, and requires a strong and full breath; therefore a pause must follow, which naturally expresses difficulty and opposition.

But when swiftness and speed are to be described, see how the same wonderful man varies his numbers, and still suits his verse to his subject!

*Quadrupedante putrem sonitu quatit ungula campum.*

And struck with horny hoofs the solid ground.

Here the rapid numbers, and short syllables, sustained with strong vowels, admirably represent both the vigour and speed of a horse at full stretch, scouring over the plain.

When Horace sings of mirth, beauty, and other subjects that require delicacy and sweetness of composition, he smooths his lines with soft syllables, and flows in gay and melting numbers. Scarcely any reader is so much a

stoic, but good humour steals upon him; and he reads with something of the temper which the author was in when he wrote. How inexpressibly sweet are those neat lines!

Urit me Glycæræ nitor,  
Splendentis Pario marmore purius,  
Urit grata prætervitas,  
Et vultus nimium lubricus aspicì.

As Parian marble pure and bright  
The shining maid my bosom warms;  
Her face too dazzling for the sight,  
Her sweet coquetting—how it charms!

Innumerable beauties of this nature are scattered through his lyric poetry. But when he undertakes lofty and noble subjects, he raises his style, and strengthens his expression. For example, when he proposes to do honour to Pindar, and sing the glories of Augustus, he reaches the Grecian's noblest flights, has all his magnificence of thought, his strength of fancy, and daring liberty of figures.

The Roman swan soars as high as the Theban: he equals that commanding spirit, those awful and vigorous beauties which he generously pronounces inimitable; and praises both his immortal predecessor in lyric poetry, and his royal benefactor, with as much gran-



deur and exalted eloquence, as ever Pindar praised any of his heroes.

It is a just observation of Longinus, that though Homer and Virgil are chiefly confined to the Dactyl and Spondee, and rarely use even any equivalent feet, yet they temper them together with such astonishing skill and diligence, so carefully vary their syllables, and adapt their sounds to the nature of the thing described, that in their poems there is all the harmonious change and variety of numbers which can be composed by all the possible turns and different position of all the feet in the languages.

I shall add no more of my own upon this head, but conclude with those expressive and judicious lines of Mr. Pope.

Tis not enough, no harshness gives offence,  
The sound must seem an echo to the sense.  
Soft is the strain when Zephyr gently blows,  
And the smooth stream in smoother numbers flows :  
But when loud surges lash the sounding shore,  
The hoarse rough verse should like the torrent roar.  
When Ajax strives some rock's vast weight to throw,  
The line too labours, and the words move slow :  
Not so when swift Camilla scours the plain,  
Flies o'er th' unbending corn and skims along the main.\*

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\* Essay on Criticism, p. 20. ed. 3.

§6. A reader of such authors can scarcely ever be weary; he has the advantage of a traveller for many miles round Damascus; he never removes out of Paradise, but is regaled with a constant succession of pleasures, and enjoys in a small compass the bounty and gaiety of universal nature. From hence may be seen the injustice and folly of those people, who would have translations of the classics; and then, to save the trouble of learning Greek and Latin, consign the great originals to dust and oblivion. I would, indeed, have all the classics turned into our language by the most masterly hands (as we already have most) among other reasons for this, that ingenious and inquisitive people, who have the misfortune not to be well acquainted with the learned tongues, may have some taste of their excellencies. Ignorant persons, who know nothing of their language, would soon be persuaded to believe; and shallow pretenders, who know nothing of their beauties, would boldly pronounce, that some translations we have go beyond the originals; while scholars of clear and sound judgment, are well satisfied, that it is impossible any version should come up to them. A translation of the noble classics out of their native tongues, so much in many respects inferior to them,

always more or less flattens their sense, and tarnishes their beauties. It is something like transplanting a precious tree out of the warm and fruitful climes in which it was produced, into a cold and barren country : with much care and tenderness it may live, blossom, and bear ; but it can never so chearfully flourish as in its native soil ; it will degenerate and lose much of its delicious flavour and original richness. And besides the weakening of the sense (though that be by far the most important consideration) Greek and Latin have such a noble harmony of sound, such force and dignity of numbers, and such delicacy of turn in the periods, that cannot entirely be preserved in any language of the world. These two languages are so peculiarly susceptible of all the graces of wit and elocution, that they are read with more pleasure and lively gust, and consequently with more advantage than the most perfect translation that the ablest genius can compose, or the strongest modern language can bear. The pleasure a man takes in reading engages a close attention ; raises and cheers the spirits ; and impresses the author's sentiments and expression deeper on the memory. A gentleman travels through the finest countries in the world, is in all respects qualified to make

observations, and then writes a faithful and curious history of his travels. I can read his relations with pleasure and improvement, and will pay him the praise due to his merits; but must believe that if I myself travelled through those countries, and attentively viewed and considered all those curiosities of art and nature which he describes, I should have a more satisfactory idea and higher pleasure, than it is possible to receive from the exactest accounts. Authors of such distinguished parts and perfections cannot be studied by a rational and discerning reader without very valuable advantages. Their strong sense and manly thought, clothed in the most significant and beautiful language, will improve his reason and judgment; and enable him to acquire the art of elegant and sensible writing. For it is a most absurd objection, that the classics do not improve our reason, nor enlarge our knowledge of useful things; but only amuse and divert us with artificial turns of words, and flourishes of rhetoric. Let but a man of capacity read a few lines in Plato, Demosthenes, Tully, Sallust, Juvenal, &c. and he will immediately discover all such objections either to proceed from ignorance, a depraved taste, or intolerable conceit. The classics are intimately acquainted with those;

things they undertake to treat of; and explain and adorn their subject with sound reasoning, exact disposition, and beautiful propriety of language. No rational person would recommend the study of them with neglect and exclusion of other parts of useful knowledge and good learning. No, let a man furnish himself with all the arts and sciences that he has either capacity or opportunity to learn, and he will still find that readiness and skill in these correct and rational authors is not the least ornamental or serviceable part of his attainments. The neatness and delicacy of their compositions will be refreshment and music, after the toils of severer and harsher studies. The brightness of their sense, and the purity and elegance of their diction, will qualify most people, who duly admire and study their excellencies, to communicate their thoughts with energy and clearness. Some persons deeply read in old systems of philosophy and the abstruser parts of learning, for want of a sufficient acquaintance with these great masters of style and politeness, have not been able so to express their notions, as to make their labours fully intelligible and useful to mankind. Irregular broken periods, long and frequent parentheses and harsh tropes have perplexed

their notions; and much of their sense has lain buried under the confusion and rubbish of an obscure and rugged style. The brightest and most rational thoughts are obscured and in a great measure spoiled, if they be encumbered with obsolete and coarse words unskilfully placed, and ungracefully turned. The matchless graces of some fine odes in Anacreon and Horace, chiefly arise from the judicious choice of the beautiful words, and the delicacy and harmoniousness of the structure.

§ 7. Besides the other advantages of studying the classical historians, there is one which gentlemen of birth and fortune, qualified to manage public business, and sit as members in the most august assemblies, have a more considerable share in than people of meaner condition. The speeches of the great men among the Greeks and Romans deserve their peculiar study and imitation, as being master-pieces of clear reasoning and genuine eloquence: the orators in the classics fairly state their case and strongly argue it; their remarks are surprising and pertinent, their repartees quick, and their raillery clear and diverting. They are bold without rashness or insolence; and severe with good manners and decency. They do justice to their subject, and speak agree-



ably to the nature of things, and the characters of persons. Their sentences are sprightly, and their morals sound. In short, no part of the compositions of the ancients is more finished, more instructive and pleasing than their orations. Here they seem to exert their choicest abilities, and collect the utmost force of their genius. Their whole histories may be compared to a noble and delicious country, that lies under the favourable eye and perpetual smiles of the heavens, and is every where crowned with pleasure and plenty; but their choice descriptions and speeches seem like some peculiarly fertile and happy spots of ground in that country, on which nature has poured out her riches with a more liberal hand; and art has made the utmost improvements of her bounty. They have taken so much pains and used such accuracy in their speeches, that the greater pleasure they have given the reader, the more they have exposed themselves to the censure of the critic. The orations are too sublime and elaborate, and those persons to whom they are ascribed, could not at those times compose or speak them. It is allowed, that they might not deliver themselves in that exact number and collection of words which the historians have so curiously laid together; but it can scarcely



be denied, but the great men in history had frequent occasions of speaking in public; and it is probable that many times they did actually speak to the same purpose. Fabius Maximus and Scipio, Cæsar and Cato, were capable of making as good speeches as Livy or Sallust; and Pericles was an orator no ways inferior to Thucydides. When the reason of the thing will allow that there was time and room for premeditation, there is no question but many of those admirable men in history, spoke as well as they are represented by those able and eloquent writers. But then the historians putting the speeches into their own style, and giving us those harangues in form, which we cannot tell how they could come at, trespass against probability, and the strict rules of writing history. It has always been allowed to great wits sometimes to step out of the beaten road, and to soar out of the view of a heavy scholiast. To grant all that is in the objection; the greatest classics were liable to human infirmities and errors; and whenever their forward censurers shall fall into such irregularities, and commit such faults joined to such excellencies, the learned world will not only pardon but admire them. We may say of that celebrated speech of Marius in Sallust, and others that

are most attacked upon this foot, as the friends of Virgil do in excuse of his offending against chronology in the story of Æneas and Dido;—that had there been no room for such little objections, the world had wanted some of the most charming and consummate productions of human wit. Whoever made those noble speeches and debates, they so naturally arise from the posture of affairs, and circumstances of the times which the authors then describe, and are so rational, so pathetic and becoming, that the pleasure and instruction of the reader is the same. A complete dissertation upon the uses and beauties of the chief speeches in the classical historians would be a work of curiosity, that would require an able genius and fine pen. I shall just make some short strictures upon two; one out of Thucydides, and the other out of Tacitus.

The funeral oration made by Pericles upon his brave countrymen who died in battle, is full of prudence and manly eloquence; of hearty zeal for the honour of his country, and wise remarks. He does not lavish away his commendations, but renders the honours of the state truly desirable, by shewing they are always conferred with judgment and wariness. He praises the dead, in order to encourage the

living to follow their example; to which he proposes the strongest inducements in the most moving and lively manner; from the consideration of the immortal honours paid to the memory of the deceased; and the generous provisions made by the government for the dear persons left behind by those who fell in their country's cause. He imputes the greatest share of the merits of those gallant men to the excellency of the Athenian constitution; which trained them up in such regular discipline, and secured to them and their descendants such invaluable privileges, that no man of sense and gratitude, of public spirit and a lover of his children, would scruple to venture his life to preserve them inviolable, and transmit them to late posterity. The noble orator in this speech gives an admirable character of his countrymen, the Athenians. He represents them as brave with consideration and coolness; and polite and genteel without effeminacy. They are, says he, easy to their fellow-citizens, and kind and communicative to strangers: they cultivate and improve all the arts, and enjoy all the pleasures of peace; and yet are never surprised at the alarms, nor impatient of the toils and fatigues of war. They are generous to their friends, and terrible to their enemies. They use all the liberty

that can be desired without insolence or licentiousness; and fear nothing, but transgressing the laws\*:

Mucian's speech in Tacitus† contains many important matters in a small compass; and in a few clear and emphatical words goes through the principal topics of persuasion. He presses and conjures Vespasian to dispute the empire with Vitellius, by the duty he owes his bleeding country; by the love he has for his hopeful sons; by the fairest prospect of success that could be hoped for, if he once vigorously set upon that glorious business; but if he neglected the present opportunity, by the dismal appearance of the worst evils that could be feared. He encourages him by the number and goodness of his forces, by the interest and steadiness of his friends; by the vices of his rival, and his own virtues. Yet all the while this great man compliments Vespasian, and pays him honour, he is cautious not in the least to diminish his own glory: if he readily allows him the first rank of merit, he briskly claims the second to himself. Never were liberty and complaisance

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\* See Thucyd. Oxon. Ed. lib. 2. p. 103.

† Tacit. Elzevir. Ed. 1634. Hist. 2. p. 531, 535.

of speech more happily mixed; he conveys sound exhortation in praise; and at the same time says very bold and very obliging things. In short, he speaks with the bravery of a soldier and the freedom of a friend: in his address there is the air and the gracefulness of an accomplished courtier; in his advice, the sagacity and caution of a consummate statesman.

§ 8. Another great advantage of studying the classics is, that from a few of the best of them may be drawn a good system and beautiful collection of sound morals. There the precepts of a virtuous and happy life are set off in the light and gracefulness of clear and moving expression; and eloquence is meritoriously employed in vindicating and adorning religion. This makes deep impressions on the minds of young gentlemen, and charms them with the love of goodness, so engagingly dressed, and so beautifully commended. The *Offices*, *Cato Major*, *Tusculan Questions*, &c. of *Tully* are little inferior to *Epictetus* and *Antoninus* in morality, and are much superior in language. *Pindar* writes in an exalted strain of piety as well as poetry; he carefully wipes off the aspersions that old fables had thrown upon the deities; and never speaks of things or persons sacred but with the tenderest

caution and reverence. He praises virtue and religion with a generous warmth; and speaks of its eternal rewards with a pious assurance. An eminent critic has observed, to the perpetual scandal of this poet, that his chief, if not only excellency, lies in his moral sentences. Indeed Pindar is a great master of this excellency, for which all men of sense will admire him; and at the same time be astonished at that man's honesty who slights such an excellency; and that man's understanding, who cannot discover many more excellencies in him. I remember in one of his Olympic odes, in a noble confidence of his own genius, and a just contempt of his vile and malicious adversaries, he compares himself to an eagle, and them to crows: and, indeed, he soars far above the reach and out of the view of noisy fluttering cavillers. The famous Greek professor Duport, has made an entertaining and useful collection of Homer's divine and moral sayings, and has with great dexterity compared them with parallel passages out of the inspired writers\*; by which it appears that there is no book in the world so like the stile

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\* *Gnomologia HomERICA*, Cantab. 1660.

of the Holy Bible as Homer. The noble historians abound with moral reflections upon the conduct of human life, and powerfully instruct both by precepts and examples. They paint vice and villany in horrid colours; and employ all their reason and eloquence to pay due honours to virtue, and render undissembled goodness amiable in the eyes of mankind. They express a true reverence for the established religion, and a hearty concern for the prosperous state of their native country. Xenophon's *Memorable Things of Socrates* is a very instructive and refined system of morality; it goes through all points of duty to God and man, with great clearness of sense and sound notion, and with inexpressible simplicity and purity of language. The great Socrates there discourses in such a manner, as is most proper to engage and persuade all sorts of readers: he argues with the reason of a philosopher; directs with the authority of a lawgiver, and addresses with the familiarity and endearments of a friend.

He made as many improvements in true morality, as could be made by the unassisted strength of human reason; nay he delivers himself in some places, as if he was enlightened by a ray from Heaven. In one of



Plato's divine dialogues,\* Socrates utters a surprising prophecy of a divine person, a true friend, and lover of human nature, who was to come into the world to instruct them in the most acceptable way of addressing their prayers to the Majesty of God.

I do not wonder when I hear that some prelates of the church have recommended the serious study of Juvenal's moral parts to their clergy. That manly and vigorous author, so perfect a master in the serious and sublime way of satyr, is not unacquainted with any of the excellencies of good writing; but is especially to be admired and valued for his exalted morals. He dissuades from wickedness and exhorts to goodness, with vehemence of zeal that can scarcely be dissembled, and strength of reason that cannot easily be resisted. He does not praise virtue and condemn vice, as one has a favourable and the other a malignant aspect upon a man's fortune in this world only; but he establishes the unalterable distinctions of good and evil; and builds his doctrine upon the immovable foundation of God and infinite providence.

His morals are suited to the nature and

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\* Dialog. Select. Cantab. 1683. 2d. Alcibiad. p. 255.

dignity of an immortal soul; and like it, derive their original from heaven.

How sound and serviceable is that wonderful sentiment in the thirteenth satyr\*, that an inward inclination to do an ill thing is criminal; that a wicked thought stains the mind with guilt, and exposes the offender to the punishment of heaven, though it never ripen into action! A suitable practice would effectually crush the serpent's head, and banish a long and black train of mischiefs and miseries out of the world. What a scene of horror does he disclose, when in the same satyr† he opens to our view the wounds and gashes of a wicked conscience! The guilty reader is not only terrified at the dreadful cracks and flashes of the heavens, but looks pale and trembles at the thunder and lightning of the poet's awful verse. The notion of true fortitude cannot be better stated than it is in the eighth satyr‡, where he pressingly exhorts his reader always to prefer his conscience and principles before his life; and not to be restrained from doing his duty, or be awed into compliance with a villanous proposal, even by the presence and command of a barbarous

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\* V. 208, &c.    † V. 192, &c. 210, &c.    ‡ V. 79 to v. 85.

tyrant, or the nearest prospect of death, in all the circumstances of cruelty and terror. Must not a professor of Christianity be ashamed of himself for harbouring uncharitable and bloody resentments in his breast, when he reads and considers that invaluable passage against revenge in the above-mentioned thirteenth satyr\*? Where he argues against that fierce and fatal passion, from the ignorance and littleness of that mind which is possessed with it; from the honour and generosity of passing by and forgiving injuries; from the example of those wise and mild men, Chrysippus and Thales, and especially of Socrates, that undaunted champion and martyr of natural religion, who was so great a proficient in the best philosophy, that he was assured his malicious prosecutors and murderers could do him no hurt; and had not himself the least inclination or rising wish to do them any. Who discoursed with that chearful gravity and graceful composure a few moments before he was going to die, as if he had been going to take possession of a kingdom; and drank off the poisonous bowl as a portion of immortality.

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\* V. 181, &c.

Here I am aware, that upon this commendation of Juvenal, an objection will be made against some faulty passages; which I am so far from being able to defend, that I think they are not fit to be mentioned. Whence we may learn, that the greatest beauties in the Pagan morals are mixed with considerable blemishes; that they have no system so pure, but some taint cleaves to it.

Only the Christian institution furnishes a sufficient and perfect scheme of morality, in which there is not the least mixture of vice or folly, not the least spot or blemish to soil its purity. Seneca, Epictetus, Plutarch, Antoninus, &c. deliver diviner doctrines than the moralists before them, because they flourished in times that afforded better advantages for the improvement of such studies. The morals of the Gospel had then enlightened and improved the world; the philosophers had learned to speak in the language of St. Peter and St. Paul; and Pagan theology had dressed herself in many of the ornaments of Christianity.

I shall subjoin to these few examples of excellent morality in the classics, an observation which naturally falls under this head. And that is, that the best classics lay down very valuable rules for the management of

conversation, for graceful and proper address to those persons with whom we converse. They instruct their readers in the methods of engaging and preserving friends; and reveal to them the true secret of pleasing mankind. This is a large and agreeable field, but I shall confine myself to a small compass.

While Tully under the person of Crassus gives an account of the word *ineptus* or impertinent, he insinuates excellent caution to prevent a man from rendering himself ridiculous and distastful to company. These are his words: "he that either does not observe the proper time of a thing, or speaks too much, or vain-gloriously sets himself off, or has not a regard to the dignity or interest of those he converses with, or in a word, is in any kind indecent or excessive, is called impertinent." That is admirable advice in the third book of his Offices for the prudent and graceful regulation of a man's discourse (which has so powerful an influence upon the misfortune or happiness of life) that we should always speak with that prudence, candour, and undissembled complaisance, that the persons we address may be persuaded that we both love and reverence them.

For this persuasion settled in their minds will secure their friendship, and create us the

pleasure of their mutual love and respect. Every judicious reader of Horace will allow the justness of Sir William Temple's character of him; that he was the greatest master of life, and of true sense in the conduct of it. Is it possible to comprise better advice in fewer lines than those of his to his friend Lollius, which I shall give you in the original?

Arcanum neque tu scrutaberis ullius unquam;  
 Comuissumque teges et vino tortus et ira:  
 Nec, tua laudabis studia, aut aliena reprendes;  
 Nec cum venari volet ille, poemata panges\*.

Strive not with mean unhandsome lore,  
 Your patron's bosom to explore,  
 And let not wine, or anger, wrest  
 Th' entrusted secret from your breast.  
 Nor blame the pleasures of your friend,  
 Nor to your own too earnest bend;  
 Nor idly court the froward M<sup>use</sup>,  
 While he the vigorous chase pursues.

Horace had an intimate friendship and interest with men of the chief quality and distinction in the empire; who then was fitter to lay down rules how to approach the great, and gain their countenance and patronage?

This great man has a peculiar talent of handsomely expressing his gratitude to his noble benefactors: he puts a due value upon

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\* Hor. Ep. 18. l. 1. y. 37.

every favour, and in short manages that nice subject of praise with a manly grace and irreproachable decency. How elegant is that address to Augustus absent from Rome, in the fifth ode of the fourth book !

Lucem redde tuæ, dux bone, patriæ ;  
 Instar veris enim, vultus ubi tuus  
 Affulsit populo, gratior it dies,  
 Et soles melius nitent.

Come then, auspicious prince, and bring,  
 To thy long gloomy country, light,  
 For in thy countenance the spring  
 Shines forth to cheer thy people's sight,  
 Then haste thy return, for thou away,  
 Nor lustre has the sun, nor joy the day.

Here are no forced figures or unnatural rants. It is all seasonable and beautiful, poetical and literally true.

§ 9. The sacred books themselves receive illustration from the classics, which have numerous parallel places; and enlarge upon many customs and practices to which they allude.

The learned St. Paul was well acquainted with Heathen as well as Jewish authors; and has inserted into the holy canon quotations made from the Greek poets, Epimenides, Menander, and Aratus. Nay, many passages in this divine author would lose the beauty



and vigour of their sense, and some not be understood at all, without the explications of Pindar and Plato, or some other good writers; who give accounts of the painful exercises, long preparations, and eager engagements of the combatants, the solemn sentences of the judges, the proclamations of the heralds, and the prizes of the victors at the Isthmian and Olympic games. Out of many, see the places below\*, that manifestly refer to those famous games, and are not intelligible without the knowledge of the solemnities and laws which were observed at the celebration of them.

But to go something farther upon this head. The classical and foreign authors not only illustrate the sacred writers, but they confirm their truth and strengthen their authority: much of the Heathen theology is derived from the rites of the Jewish religion: the most remarkable stories of the bible lie under the disguise of Pagan fables, and the classical historians give testimony to the veracity of the prophets. The classical and sacred writers agree in their accounts of the manners and customs of the Eastern people.

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\* 1 Cor. ix. 24. &c. Phil. iii. 12, 13, 14. Heb. xii. 1, 2.

The noblest writers of the Heathen world have borrowed many of their notions from the sacred philosophy of Moses; and enriched their works with the sound morals and sublime passages of the inspired penmen. I have taken pains to make a collection of these matters, and shall, without formality and niceness of method, present my young classical scholar with some select passages; several of which, I believe, have not been published before: by which it may appear that the Bible is the most excellent and useful book in the world; and to understand its meaning and discover its beauties, it is necessary to be conversant in the Greek and Latin classics. Homer's notion of his gods descending in human shape to converse with mortals and regulate affairs below, is copied from God walking in Paradise and discoursing with our first parents; and from the angel's visiting Abraham and Lot\*; whence Jupiter is by Ovid introduced thus speaking,

——— summo delabor Olympo,  
Et Deus humana lustro sub imagine terras.

——— From Olympus I descend,  
And as a God in human shape survey the world.

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\* Gen. xviii. 19. Heb. xiii. 2. See Hom. Od. *g'*. v. 485.

The calamities of Tiresias\* and others who saw the gods in their privacies, are derived from those awful passages, which declare that no man can see God and live†.

The ancient temple of Hercules at Cales, a colony of the Tyrians built before the temple of Solomon, had all its religious rites performed after the customs of the Jewish tabernacle. It was not built of stones but wood; swine were not suffered to come near it; those who approached these holy rites were bare-footed, as Moses was before the burning bush; wore linen garments, and kept from their wives, during the course of their ministration and attendance: a perpetual fire burnt upon the altar, and no image or representation of the Deity was to be seen. Arrian expressly affirms, that religious worship was performed in this temple after the Phœnician manner‡. Plato, whom Numenius the Pythagorean and Platonist calls the Attic Moses, gives an account of the creation from the writings of Moses. Ovid upon that subject expresses himself in the very words of the sacred text. What is his—Rudis indi-

\* Callima. La. Pal. v. 54.

† Exod. xxxiii. 20. Judges xiii. 22.

‡ Vid. Huetii Demonstrat. Evangel. Parisiis 1679. p. 125.

gestaque moles, but the Tohu Vabolu of that famous prophet? And is not his—"Finxit in effigiem moderantûm cuncta deorûm"—the same as—"God created man in his own image?"

The Indian brachmans and the Grecian philosophers agreed in this doctrine, that all things were originally fashioned and made out of water; which agrees exactly with the account which the most ancient and authentic writer in the world gives of its creation. "The spirit of God moved upon the face of the waters\*." The New Testament writers say the same thing; "By the word of God the Heavens and the earth were of old, composed or constituted of water†". Aristotle frequently asserts water to be the principal of all things; and, indeed, many of his notions are very agreeable to Moses and the prophets; which might proceed partly from his perusal of the writers of the Old Testament, partly from his conversation with a very wise and pious Jew, who came upon important business to the court of Hermias, king of Atarna, a city of Mysia, where Aristotle lived some years, having married that prince's niece‡. The dove that was sent out

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\* Gen. i. 2.

† 2 St. Pet. iii. 5.

‡ See Prideaux's Connection of O. and N. T. part 1. p. 475.

of the Ark to discover the abatement of the waters is mentioned by Plutarch, in his piece of the Sagacity of Animals. From hence the Heathens esteemed a dove to be an ominous bird; and Apollonius\* tells us, that the Argonauts let loose a dove out of their ship, that by her flight they might make trial whether they should have a happy passage through the streights of the Symplegades. Those who have undertaken to explain the Heathen fables, tell us that Minos, king of Crete, was the same as Moses; which they prove by several resemblances and near relations in their history. The mother of Minos was a Phœnician, and he is said to reign in Crete. Moses was king in Palestine, the inhabitants of which are in Hebrew called Cerethim, and sometimes by the Greek interpreters Κερετες.

Those expressions in Homer† and Horace,‡ that Minos discoursed with Jupiter, and was admitted to his cabinet councils, seem to be taken from those wonderful passages in Scripture, which acquaint us that Moses conversed with God in the Holy Mount; and that his infinite Majesty spoke to that highly favoured

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\* Οἰωνῷ δὴ πρόσθε πελειάδι πειρησασθε. Apol. Argon.  
2. v. 528.

† Odyss. γ' v. 179. ‡ Ode 1, 28; 6.

man face to face as a man speaketh unto his friend\*.

The fable of Baucis and Philémon is nothing but the relation of Lot and his wife, varied by the licentiousness of poetical fancy. They are characterised as pious and hospitable in a debauched and barbarous neighbourhood; they entertained Jupiter and Mercury, were conducted out of the wicked place of their abode to the mountains, by those Gods who destroyed that profligate people, and overspread that accursed country with a sudden deluge.

Tacitus gives testimony to the destruction of Sodom and Gomorrah and the adjacent places, by a shower of fire and brimstone; and tells us that the country was once rich and fertile, but by lightning became a burnt and barren soil, washed upon by a vast lake, that neither produces fish nor feed for fowl; and by its stench is noisome to all who dwell near it†. The same historian, though a virulent enemy to the Jews, does them honour in that character, that they adore one eternal and unchangeable deity; and esteemed it profaneness to have any images in their tem-

\* Exod. iii. 11.

† Tacit. Hist. 5. p. 673.



ples or cities. That they despise the Gods of the Greeks and Romans, lay aside all regard for their country, and are hardened against the tenderness of nature and dearest relations. Where it is plain he must mean, when tenderness to their friends is inconsistent with their duty to God; for he owns they bear an inviolable faith, and have a ready and flowing compassion to their own country and kindred, when he accuses them of hostile hatred to all mankind besides. This we may observe of that famous historian, that in his character of the Jews, what he designs as the foulest disparagement to them, does even in the judgment of the best and most admired heathen philosophers tend most to their praise; and when he thinks he does them honour by allowing they come up in some instances to the Pagan superstition, he is very near running into inconsistency with himself\*.

Herodotus gives this character of Apries, king of Egypt, the same with Pharaoh Ophra in the prophets, that he was so intolerably haughty and presumptuous, as to declare that

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\* *Effigiem animalis, quo monstrante, errorem sitimque depulerant, penetrati sacravere.* Hist. 5. p. 671. *Judæi mente sola, unumque numen intelligunt—Igitur nulla simulacra urbibus suis nedum templis sunt.* Hist. 5. 672.



neither God nor man could dispossess him of his kingdom\*; which is agreeable with the prophet Ezekiel, who charges him with pride and insolence†.

And the terror of his fall related by the same noble historian, who says he was taken prisoner by Amasis, carried to the city of Sais, and after some time of captivity strangled in his own palace, shews the completion of Jeremiah's prophecy‡; “ Behold I will give Pharaoh Ophra, king of Egypt, into the hand of his enemies, and into the hand of them that seek his life.”

The same author acquaints us, that when Darius had laid siege to Babylon, the barbarous and inhuman inhabitants, to make their provisions last longer, murdered all their wives, sisters, children, and servants, that were useless for war. Only every man preserved one of his wives most dear to him, and a maid-servant to do the necessary affairs of the house§; which was a signal completion of that terrible prophecy of Isaiah||; “ But these two things shall come to thee in a mo-

\* Hist. 2. p. 155.    † Herod. 2. 155.    ‡ Jerem. xliv. 30.

§ Herod. 3. p. 220.    || Isaiah 47. 2.

ment, in one day; the loss of children and widowhood; they shall come upon thee in their perfection."---

The memory of the Israelites' miraculous passage through the midst of the Red Sea upon dry ground, was preserved by the heathen; as we learn from Diodorus Siculus in his third book\*.

"There is, says he, a tradition among the Ichthyophagi, who border upon the Red Sea, which they had from their ancestors, and was preserved unto that time, how that upon a great recess of the sea, every place of that gulf was dry, and the sea falling to the opposite part, the bottom of it appeared green, (from the weeds, I suppose, that were in it) but returning back with a mighty force, repossessed its former place.

It was a custom universal among the eastern people to entertain their guests at their entrance into their houses with clean water and sweet oil; so our Saviour was entertained by the devout woman; so Telemachus and Pisistratus are entertained at the court of Menelaus†.

\* See Dr. Patrick on Exod. xiv. v. 21.

† Hom. Od. v. 48, 49.

It was a custom among the eastern people to strew flowers and branches of trees in the way of conquerors and great princes; the people of the Jews, who esteemed our Saviour to be their Messiah and king, paid him those honours. Thus people went before Xerxes passing over the Hellespont, that burnt all manner of perfumes on the bridges, and strewed the way with myrtles.\* We are informed by the inspired writers, that the Philistines hung up the armour of Saul and Jonathan by way of trophy in the temple of their idol Dagon. That this was a common custom in the eastern nations, we learn from the classics. So Hector promises, that if he should conquer Ajax in single combat, he would dedicate his spoils to Apollo. Take the hero's vow in Mr. Pope's translation :

And if Apollo, in whose aid I trust,  
 Shall stretch your daring champion in the dust;  
 If mine the glory to despoil the foe,  
 On Phœbus' temple I'll his arms bestow.

The same divine penmen of the Holy Ghost inform us, that mankind from the beginning of the world delighted to pay their devotions

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\* Herod, 7. p. 404.

and perform their sacred rites upon mountains and in retired groves : the classic writers frequently attest this truth. Herodotus, in his first book, says of the Persians, that when they offer sacrifice to Jupiter, they ascend the highest parts of the mountains, and call the whole compass of the heavens by the name of Jupiter. Xenophon, in his life of Cyrus the Great, says of him, that he took victims and offered them to Jupiter, the Sun, and other Gods upon the heights of the mountains, according to the custom of the Persian sacrifices.

That smiting of the thighs was a custom with the eastern people in deep mourning, is plain from these passages in the Old Testament\* : “ Surely after that I was turned, I repented, and after that I was instructed, I smote upon my thigh. Terrors, by reason of the sword, shall be upon my people; smite therefore upon thy thigh.” The heroes in Homer are described as using this circumstance of grief among others ;

—— και ὡ πεπλήγειο μηρῶ†.

—— and struck his thighs.

\* Jer. 31. 19. Ezek. 21. 12.

† Il. μ'. v. 162.

So in Xenophon the brave Cyrus smites his thigh upon receiving the news of the death of his generous friend Abradatas\*. It is a frequent expression in the divine writers, that God Almighty forgets the sins of nations and particular persons, when he pardons them upon their repentance and reformation†; which is a condescension to the capacities of mankind, to signify that God remits the sin and is reconciled to the penitent, as certainly as a man can have no resentment of an injury, which is entirely blotted out of his memory. Herodotus, whose stile is likeliest that of the Bible of any prose writer among the classics, says of Otanes, general of Darius's army; "Though he kept the king's orders in mind, yet he forgot them." i. e. He neglected to obey them as if he had forgotten them‡. It is apparent from the history of Achan and Jonah, that a whole community of men may suffer for the crying guilt of one heinous offender among them. Old Hesiod is very express to this purpose,—Πολλάκι καὶ ξέμπασα πόλις κακῷ ἀνδρὶ ἐπαυρει. Palæstra in Plautus§ after a storm and wreck being exposed

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\* Cyrop. 7. p. 422. † Isaiah xliii. 25. ‡ Herod. 3. p. 219.

§ Sed herile scelus me sollicitat, &c. Plaut. Rudens A. 1. S. 3. v. 15.

upon the shore, expostulates with her Gods why they would bring such calamities upon a person innocent and pious; and at last concludes it was the wickedness of her master which raised the storm and sunk the ship. The sacred writers often say of God, that he knows such things or persons, when by his providence he is pleased to make them known to the world, and recommend them with marks of favour, "Let me be weighed in an even balance, that God may know mine integrity.\*"

Pindar has an expression exactly parallel, —Γνώσομαι τὰν ὀλβίαν Κόρινθον†. I will know rich Corinth, *i. e.* I will make her known in the world, and celebrate her glories in my verse. Those people who join forces in maintaining religion and the cause of God are by a very bold and elevated figure said to help God, "Curse ye Meroz, (said the Angel of the Lord) curse ye bitterly the inhabitants thereof; because they came not to the help of the Lord, to the help of the Lord against the mighty‡. So the confederate armies of Greece which made war against the Cyrrhæans and Acragallidæ, who had profaned and sacri-

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\* Job xxxvi. 6.

† Od. 13. 3.

‡ Judges v. 23.

legionsly plundered the temple of Apollo at Delphi, are said by the orator Æschines\* to have taken a solemn oath to help the God with all their might and power. It is not improbable that the eye-lids of the morning in the lofty poem of Job†, gave original to that marvellous expression in Pindar‡, Ἑσπέριας ὀφθαλμὸν ἀντέφλεξε Μῆνα.

Virgil's wings of lightning resemble the royal inspired poet, "he rode upon a cherub and did fly; yea, he did fly upon the wings of the wind||." Sparks in Job are called "children of the fire§." Pindar uses the same sprightly form of expression, when he calls day the bright daughter of the sun¶. Homer often says of his heroes, that they are clothed with courage and fortitude\*\*, which is the strong and noble eloquence of the east. With what force and propriety does the divine writer apply this metaphor to the ever-blessed God! "Thou art clothed with honour and majesty, and coverest thyself with light as with a garment.††" To eat bread in the Old and New Testament is to be enter-

\* Adversus Ctesiphon. p. 68. Oxon. Ed. 1715.

† Cap. xli. v. 18.

‡ Od. 3. 36.

|| Psalm xviii. 10.

§ Job. v. 7.

¶ Od. 2. 59. Ἀμέραν Παῖδ' Ἀλγίο.

\*\* Il. ε'. 742.

†† Psalm civ. 1, 2.



tained with all proper provisions; it is used in the same comprehensive sense in Herodotus\*. The expression of Juno in Virgil,—“*Ast ego quæ divûm incedo regina*”—is the same with that of the great patriarch;—“*But I go childless.*†” Brethren in the Old and New Testament is used to signify kinsmen and near relations: so in Homer‡.

It is likely a profane critic would cavil at the boldness of that expression in Scripture.—“*Thou feedest them with the bread of tears, and givest them tears to drink in great measure*||;” when that in Ovid so exactly like it,—“*Rore mero & lacrymis jejunia pavit*§, might escape his censure, or even gain his applause.

Theocritus and Callimachus flourished in the Court of Ptolemy Philadelphus, when the Hebrew Bible was translated into Greek. Out of those sacred and sublime authors they seem to have borrowed several notions. Callimachus represents long life as the reward of piety and obedience, in almost the same words which we find in the Old Testament upon that subject. “*They come not to their*

\* Σῆρο αἰγιόχοιο. Herod. 7. p. 420.

† Gen. xv. 2.

‡ Il. v. 545.

|| Psalm lxxv. 5.

§ Met. 4. v. 263.

tomb before a full ripe age\*.” How near in sense to the promise annexed to the fifth commandment! How near both in sense and words to that in Job†; “Thou shalt come to thy grave in a full age, as a shock of corn cometh in its season.” Theocritus has enriched his Idylliums out of Solomon’s divine pastoral.

Ἄδύ τι τὸ τόμα τοι, καὶ ἐφίμερῳ, ὦ Δάφνι, φωνά.  
Κρέσσον μελπομένῳ τεῦ ἀκνέμεν ἢ μέλι λείχει ‡:

appears much like that passage in the Septuagint; Κηρίον ἀποσάξουσι τὰ χεῖλη σε Νύμφη, μέλι καὶ γάλα ὑπὸ τὴν γλῶσσαν σε. || Not to mention other places scattered up and down in his poems, I shall only lay before the reader that passage of the despairing lover, which is a passion very tenderly touched, and one of the finest turns of thought in Theocritus.

—Ενθα τὸ λᾶθῳ.

Ἀλλὰ καὶ ἦν ὅλον αὐτὸ λαθὼν ποτὶ χεῖλῳ ἀμέλξω,  
Οὐδέ κε τὰς σείσω τὴν ἐμὸν πόθον §.

\* Hymn. in Dian. v. 131.

† Id. 8. v. 82, 83.

§ Id. 23. v. 24, 25, 26.

† Job. v. 26.

|| Cant. 4. 11.

And let him judge whether it be not a strong probability that it was copied from that great original. "Ἰδὼς πολλὰ ἐδυνήσασθαι σβέσαι τὴν ἀγάπην, καὶ πόδαί μὲν συγκλύουσιν αἰτὴν.\* The gates of Hell is an expression which both the inspired and classical writers seem to delight in†. That upon the dissolution of the body the soul goes to God who gave it, is the doctrine of Solomon and other sacred writers. Plato speaks in the same sound language. "The soul, which is an invisible Being, departs into some excellent, pure and invisible state; the proper place of souls; really to a good and a wise God.‡" That the departed spirits of pious men are conducted by guardian angels to blessed mansions of heavenly refreshment and happiness, was the notion of the Jewish Church, which our Saviour approves and confirms in that most moving parable of Lazarus. The same prince of the Heathen wise men affirms, that the soul, which has led a pure and regular life on earth, has Gods for her guides and companions; and under their conduct inhabits a state proper for her||. The

\* Cant. 8. 7.

† Psalm ix. 13. II. 4. 312. Eurip. Hippol. v. 56.

‡ Phædo, p. 116.

|| Phædo, p. 167, 168.

same wonderful man declaring the utter impossibility that any insolent and unrelenting offender should be concealed or protected from the strict animadversion of divine justice, has these remarkable words, "Thou wilt never be overlooked or neglected by it, though thou be so small that thou sinkest into the depths of the earth; or so lofty that thou fliest up into Heaven: "Whether thou continuest here, or goest to Hades; or whether thou be carried to a more remote and terrible place.\*." Who can read this and not be apt to conclude, that the author had in view those passages, which rise to the highest regions of sublimity? "† Whither shall I go from thy spirit? or whither shall I flee from thy presence? If I ascend up into Heaven, thou art there: If I make my bed in hell, behold thou art there: If I take the wings of the morning, and dwell in the uttermost parts of the sea! even there shall thy hand lead me, and thy right hand shall hold me: If I say, surely the darkness shall cover me; even the night shall be light about me, yea, the darkness hideth not from thee, but the night

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\* Plat. de Leg. 10. p. 224.

† Psalm cxxxix. v. 7, &c.

shineth as the day: the darkness and the light are both alike to thee." In copying from this original, the great artist has traced some fine features, and hit some agreeable likeness; yet it cannot be denied but he has lost a world of beauties. It is indeed obvious to observe, that in this and innumerable instances, though it be a pleasant and useful entertainment to compare the old classical writings and the Holy Bible together; yet the eloquence of Greece and Rome never appears with such disadvantage, as when it is compared with the superior and diviner sublimity of the prophets and apostles.

The instances we have hitherto produced relate chiefly to the Old Testament. I shall now shew in a few words, that the classical and foreign authors, do likewise wonderfully attest and illustrate the history and doctrines of the New Testament.

Tacitus and Suetonius mention our Saviour Christ and his crucifixion under Pontius Pilate\*. Julian the emperor, (a keen and witty writer) owns our blessed Saviour's miracles, and yet undervalues them in such a

\* Tacit. Annal. 15. p. 394.

strange manner, as reflects the utmost reproach upon his understanding in that respect; and shews what horrible darkness and infatuation, malice and bigotry, will spread upon the brightest mind.

“Jesus,” says he, “did no great works, unless one can suppose that to cure the lame and blind, and drive out demons from possessed persons by exorcisms in the villages of Bethsaida and Bethany be great works.” As if commanding the lame and blind to walk and see by a word, and having an absolute authority over infernal spirits, were not infinitely greater and more glorious instances of power than building the most stately pyramids, and conquering millions of armed legions: since these are the works of mortal men, those only of Almighty God.

St. Paul’s character of the Athenians, that they extremely delighted to hear and tell new things, is confirmed by their own most valuable and authentic writers. Thucydides in particular introduces an Athenian general boldly telling the people, that they did not give more credit to what they saw with their eyes, than what they heard; that their ears were always open to receive novelty, and that their curiosity and credulous temper made them liable to be abused by the invention

and flatteries of their subtle and insinuating orators.

The same great Apostle of the Gentiles charges them with bigotry and superstition; and that the charge was just, we have the testimony of their own authors. Xenophon in his account of the Athenian state says they observe double the number of festivals in honour of their deities, to any of their neighbours of Greece. St. Paul mentions Jannes and Jambres as magicians in the Egyptian court, that vainly opposed Moses the servant of the High God. Pliny, in the thirtieth book of his *Natural History*\*, mentions two eminent men under the names of Jannes and Jotapes, who were the heads of a particular sect of magicians.

This account of Pliny illustrates the passage of the apostle, though with some variation in the names, and makes them the friends and confederates of Moses and his countrymen, who were his opponents and Egyptians.

That the primitive Christians adored Christ as God, sung hymns to his praise in their religious assemblies, and bound themselves by a sacrament to do no ill thing, is plain from

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\* Cap. 1.



the testimony of Pliny to the emperor Trajan\*. It is the express doctrine of the New Testament, that there shall be a general conflagration of this world, as there has been a deluge of waters. "The heavens and the earth which are now, by the same word are kept in store reserved unto fire against the day of judgment†." And must not we stand amazed at the blind malice and brutish barbarity of the Heathens, who outrageously reviled and persecuted the Christians as incendiaries and enemies to mankind for maintaining this opinion; which was the doctrine of their best and most admired philosophers: Seneca, Marcus Antoninus, and all the stoics held it. It was a general tradition of the east and west. The Druids affirmed, that fire and water must once prevail over the world, though not finally destroy it. We have it plain in Lucretius; and Ovid's passage to the same purpose is very full;

*Tæse quoque in fatis reminiscitur affore tempus,  
Quo mare, quo tellus, correptaque regia Cæli  
Ardeat*————— †.

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\* Ep. 10, 97. p. 281.

† 2 St. Pet. iii. 7, 10.

‡ Met. i. v. 256, &c.

Rememb'ring in the fates, a time when fire  
Should to the battlements of heav'n aspire,  
And all his blazing worlds above should burn,  
And all the inferior globe to cinders turn.

Tacitus himself, though a virulent enemy to the Christians, owns that the burning of Rome, charged upon them by the impious Nero, was not proved against them, nor at all believed\*.

When I read that admirable passage of Hierocles; "He only knows how to pay honour, who does not confound the dignity of the person honoured, but in the first place offers himself a sacrifice, and frames his soul into the divine image, and prepares his mind, as a temple, for the reception of the divine light†;" I am disposed to believe that the Heathen Moralist had been conversant in the writings of the disciples and followers of Jesus Christ; who exhort all Christians to offer their souls and bodies a pure and living sacrifice to God their Saviour‡; who tell them they must be renewed after the divine image||; and warn them to preserve their

\* Annal. 15. p. 394.

† In Aur. Car. p. 24. Ed. Camb. by Needham.

‡ Rom. xii. 1.

|| 2 Cor. iii. 18.

chastity and purity with all diligence, because they are the temples of the Holy Ghost.\*

Philo, the Jew, a very eloquent and learned author, gives great light to the New Testament writers. That place in the Hebrews which treats of our Saviour's being an High Priest that had no sin of his own, only that of others to sacrifice and atone for†, is exactly paralleled by that wonderful passage; *Ὁ πρὸς ἀλήθειαν Ἀρχιερεὺς καὶ μὴ ψευδόμενος, ἀμέτοχος ἁμαρτημάτων ἑστίν*. And his notion of the Logos and 'divine' Mediator between God and Man, is exactly conformable to what infallible authority delivers to us concerning those venerable doctrines. The Logos, says he, has this privilege granted him by his father, that he should stand the *Μεσίτης*, in the midst between God and his creatures, that is, an intercessor for mortals with the immortal, a legate of the ruler to his subjects: he is neither begotten as mortals, nor unbegotten as God. He intercedes with God that he will not destroy his creature; and assures the creature that the merciful God will not lay aside the care of his own work and creation. St. Paul, in the first chapter of his sub-

\* 1 Cor. iii. 16, 17. vi. 19.

† Heb. vii. 26, 27.

lime epistle to the Hebrews, asserts, that the son of God is the brightness of his father's glory, and the express image of his person; and that by him he first created, and ever since preserves and sustains the frame of the universe: which wonderful passage is illustrated by that excellent remark of Philo; Λόγος ἐστὶν εἰκὼν Θεοῦ δι' ἣν σύμπας ὁ κόσμος ἐδημιουργήτο. That a man cannot attain to the full knowledge of his duty, nor be able rightly to discharge it without supernatural assistance, and the directions of God's eternal spirit, is an important doctrine in the sacred volumes, pressed and inculcated almost in every page. Pythagoras, Plato, Cicero, and all the approved moralists in the pagan world acknowledge the soundness and necessity of this doctrine. Xenophon, in the conclusion of his *Oeconomics*, affirms, that no man can successfully govern mankind, unless he be a divine person; that is, assisted in the administration, as well as raised to the honour, by God. Seneca says, a mind moderate and excellent is moved and influenced by celestial power. We learn the wonderful propagation of Christianity from the forenamed epistle of Pliny, to his master Trajan, from Suetonius, Tacitus, and Lucian.

The invincible courage of the primitive

Christians, and their steady adherence to their religion, notwithstanding all manner of torments and death in its most formidable shapes, was the triumph of their cause; and the astonishment and confusion of their Pagan persecutors. Pliny is more full upon this point than any other relating to the Christians. The royal philosopher takes notice of the Christian bravery, but through misrepresentation and prejudice ascribes it to obstinacy and sullenness of temper\*. Their excessive charity and goodness to their fellow Christians, and to their most fierce enemies and persecutors, is acknowledged by Lucian and Julian†; and their example is by the latter of these recommended to the imitation of the Pagans in a letter to the high-priest of Galatia.

Their interest with Heaven and the efficacy of their prayers, is evident from the surprising victory gained by them from the emperor Antoninus against the Marcomanni. It was insisted upon by the Christian apologists, with such circumstances of full assurance, as no men who had either regard to their safety or honour would do, if they were not certain

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\* M. Ant. Med. lib. xi. cap. 3.

† De morte Peregrini. Tom. ii. p. 566, 567. Ed. Amstel. 1687.

they could invincibly prove what they so confidently affirmed\*.

Claudian, the Heathen poet, takes notice of this victory, obtained not by human force, but the visible and peculiar favour of Heaven. St. Austin, and some other Christian writers† have spoken of the miraculous victory of Theodosius against the rebels Eugenius and Arbogastes in strong and triumphant expressions: but what is more to our purpose, the above-mentioned Heathen poet owns the miracles of this victory in that fine address to the emperor.

O nimium dilecte Deo, cui fundit ab antris  
Æolus armatas hyemes, cui militat æther,  
Et conjurati veniunt ad classica venti!

\* Euseb. Eccles. Hist. 5. cap. 5. Tertul. Apol. cap. 5. Justin Martyr, 1 Apol. p. 138. Ed. Grabe, Oxon. 1700.

† Sozomen. Eccles. Hist. 7. cap. 24.

## CHAP. II.

THOSE excellencies of the ancients, which I accounted for in the former chapter, seem to be sufficient to recommend them to the esteem and study of all lovers of good and polite learning. And that the young scholar may study them with suitable success and improvement, a few directions may be proper to be observed, which I shall lay down in this chapter. It is, in my opinion, a right method to begin with the best and most approved classics; and to read those authors first which must often be read over. Besides that the best authors are easiest to be understood, their noble sense and animated expression will make strong impressions upon the young scholar's mind, and train him up to the early love and imitation of their excellencies.

Plautus, Catullus, Terence, Virgil, Horace, Ovid, Juvenal, Tibullus, Propertius, cannot be studied too much, or gone over too often. One reading may suffice for Lucan, Statius, Valerius Flaccus, Silius Italicus, Claudian; though there will be frequent occasions to



consult some of their particular passages. The same may be said with respect to the Greek poets: Homer, Pindar, Anacreon, Aristophanes, Euripides, Sophocles, Theocritus, Callimachus, must never be entirely laid aside; and will recompense as many repetitions as a man's time and affairs will allow. Hesiod, Orpheus, Theognis, Æschylus, Lycophron, Apollonius Rhodius, Nicander, Aratus, Opian, Quintus Calaber, Dionysius Periegetes, and Nonnus, will amply reward the labour of one careful perusal. Sallust, Livy, Cicero, Cæsar, and Tacitus, deserve to be read several times; and read them as often as you please, they will always afford fresh pleasure and improvement. I cannot but place the two Plinys after these illustrious writers, who flourished indeed when the Roman language was a little upon the declension, but by the vigour of a great genius and wondrous industry raised themselves in a great measure above the discouragements and disadvantages of the age they lived in. In quality and learning, in experience of the world, and employments of importance in the government, they were equal to the greatest of the Latin writers; though excelled by some of them in language.

The elder Pliny's Natural History is a work learned and copious, that entertains us with

all the variety of nature itself, and is one of the greatest monuments of universal knowledge and unweary application now extant in the world. His geography, and description of herbs, trees, and animals, are of great use to the understanding of all the authors, of Rome and Greece.

Pliny the younger, is one of the finest wits that Italy has produced; he is correct and elegant, has a florid and gay fancy, tempered with maturity and soundness of judgment. Every thing in him is exquisitely studied, and yet, generally speaking, every thing is natural and easy. In his incomparable oration in honour of Trajan, he has frequent and surprising turns of true wit, without playing and tinkling upon sounds. He has exhausted the subject of panegyric, using every topic and every delicacy of praise. Herodotus, Thucydides, Xenophon, Plato, and Demosthenes, are of the same merit among the Greeks. To which, I think, I may add Polybius, Lucian, and Plutarch. Polybius was nobly born, a man of deep thought and perfect master of his subject. He discovers all the mysteries of policy, and presents to our view the inmost springs of those actions which he describes. His remarks and maxims have been regarded by the greatest men both in

civil and military affairs as oracles of prudence. Scipio was his friend and admirer; Cicero, Strabo, and Plutarch, have honoured him with high commendations; Constantine the Great, was his diligent reader, and Brutus abridged him for his own constant use. Lucian is an universal scholar, and a prodigious wit: he is attic and neat in his style, clear in his narration, and wonderfully facetious in his repartees. He furnishes us with almost all the poetical history in such a diverting manner, that we cannot easily forget it; and supplies the most dry and barren wit with a rich plenty of materials. Plutarch is an author of deep sense and vast learning; though he does not reach his illustrious predecessors in the graces of his language. His morals are sound and noble, illustrated with a perpetual variety of beautiful metaphors and comparisons, and enforced with very remarkable stories and pertinent examples. In his lives there is a complete account of all the Roman and Grecian antiquities; of their customs and affairs of peace and war. Those writings will furnish a capable and inquisitive reader with a curious variety of characters, with a very valuable store of wise remarks and sound politics. The surface is a little rough, but under lie vast quantities of precious ore.

Every repetition of these authors will bring the reader fresh profit and satisfaction. The rest of the classics must by no means be neglected, but ought once to be carefully read over; and may ever after be occasionally consulted with much advantage. The Grecian classics next in value to those we have named, are, Diodorus Siculus, Dionysius Halicarnassensis, Strabo, Ælian, Arrian's Expedition of Alexander the Great, Polyænus, and Herodian. The Latin are, Hirtius, Justin, Quintus Curtius, Florus, Nepos and Suetonius. We may, with a little allowance, admit that observation to be just, that he who would completely understand one classic, must diligently read all. When a young gentleman is entered upon a course of these studies, I would not have him to be discouraged at the checks and difficulties he will sometimes meet with. If upon close and due consideration he cannot entirely master any passage, let him proceed by constant and regular reading, he will either find in that author he is upon, or some other on the same subject, a parallel place that will clear the doubt.

The Greek authors wonderfully explain and illustrate the Roman. Learning came late to Rome, and all the Latin writers follow the

plans that were laid out before them by the great masters of Greece.

They every where imitate the Greeks, and in many places translate them. Compare them together and they will be a comment to one another; you will by this means be enabled to pass a more certain judgment upon the humour and idiom of both languages; and both the pleasure and advantage of your reading will be double.

In the second Idyllium of Theocritus\*, among other tokens that Delphis had forsaken Simætha, one was that his house was dressed up with garlands, which was a certain sign that he was engaged in a fresh amour, and was bringing home either a wife or a mistress. Such solemnities were usual upon both these occasions. In particular, it was a sign that a marriage was to be celebrated. Ovid, admirable for his knowledge and agreeable descriptions of the religious and civil customs of the Greeks and Romans, assures us in his account of the preparations for the nuptials of Perseus and Andromeda; where we have particular notice taken of this circumstance;—

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\* V. 153.

—— Largis satiantur odoribus ignes,  
Sertaque dependent tectis ——\*.

With rich oblations fragrant altars blaze,  
Sweet wreaths of choicest flowers are hung on high.

Brodaeus has quarrelled with the common  
reading in the second epigram of Theocritus†,

—— Ὁ καλῶ σίγει γὰρ μερίσδων  
Εὐκολεῖα δὲ γυμνὰς ——

where he has peremptorily thrown out μερίσδων,  
and offered reasons why μελίσδων should take  
place. But in my opinion his conjecture is  
spoiled, and the rejected reading ascertained  
by the authority of Horace, who in the fif-  
teenth Ode of his first book of Lyrics‡, seems  
to have this passage in view,

—— grataque fœminis,  
Imbelli citharâ carmina divides.

—— sweep th' unwarlike string,  
And tender airs to females sing.

which our great Spencer imitates ||.

And all the while most heavenly melody  
About the bed sweet music did divide,  
Him to beguile of grief and agony.

\* Metam. 4. v. 759, 760.

† V. 1, 2.

‡ V. 14, 15.

|| Fairy Queen, I. 5. 17. 6, 7, 8.

That daring expression in Virgil,—“nec audit currus habenas\*,” is a literal translation of Pindar’s “Ἀρματα πεισιχάλινα†,

Horace in that fine passage||,

Ille (*Cupido*) virentis &  
Doctæ psallere Chia  
Pulchris excubat in genis—

Cupid, who joys in dimple sleek,  
Now lies in blooming Chia’s cheek,  
Who tunes the melting lay—

has borrowed both the notion and expression of Sophocles||;

Ἐγὼ ———  
Ὅς ἐν μαλακαῖς παρειαῖς,  
Νεῖνδ’ ἐνὶ χεῖρσι·

By a careful comparison of the Greek and Latin writers, you will see how judiciously the latter imitated the former; and will yourself be qualified with greater pleasure and success to read and imitate both. By observing what advantages Virgil has made of Ho-

\* *Geor.* 1. v. 514.

† *Pyth.* 2, 21.

‡ *Car.* 4. 13. v. 7. 8. —

|| *Antigone*, v. 794, &c.



mer in his *Æneid*, and Theocritus in his *Pastorals*; how neatly Horace has applied several places out of Anacreon and other *Lyrics* to his own purpose, you will learn to collect precious stores out of the ancients; to transfuse their spirits into our language with as little loss as possible; and to borrow with so much modesty and discretion, as to make their riches your own without the scandal of unfair dealing. It will be convenient and pleasant to compare authors together that were countrymen and fellow-citizens, as Euripides, Thucydides, Xenophon: that were contemporaries, as Theocritus, and Callimachus: that wrote in the same dialect, as Anacreon and Herodotus in the *Ionic*: Theocritus, Pindar, and Callimachus upon *Ceres* and the *Bath of Pallas*, in the *Doric*: that wrote upon the same subject, as Apollonius, Valerius Flaccus, and Theocritus, on the combat of Pollux and Amycus, and the death of Hylas. Sallust's polite and curious history of Catiline's conspiracy, and Tully's four glorious orations upon the same subject, are the brightest commentaries upon each other. The historian and the orator scarcely disagree in one particular; and Sallust has left behind him an everlasting monument of his candour and impartiality, by owning and commending the

consul's vigilance and meritorious services; though these two great men had the misfortune to be violent enemies. He that praises and honours an adversary shews his own generosity and justice by proclaiming his adversary's eminent merits. By comparing authors after this method what seems difficult in one, will be easy in another; what one expresses short another will enlarge upon; and if some of them do not furnish us with all the variety of the dialect and idioms of the language, the rest will supply those defects. It will likewise be necessary for the young scholar diligently to remark and commit to memory the religious and civil customs of the ancients: an accurate knowledge of them will make him capable to discern and relish the propriety of an author's words, and the elegance and graces of his allusions. When St. Paul speaks of his speedy approaching martyrdom he uses this expression; Ἐγὼ γὰρ ἤδη σπένδομαι\*, which is an allusion to that universal custom of the world, of pouring wine or oil on the head of the victim immediately before it was slain. The Apostle's emphatical word signifies—Wine is just now pouring on my head,

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\* 2 Tim. iv. 16.

I am just going to be sacrificed to pagan rage and superstition. That passage of St. Paul, "For I think that God hath set forth us the Apostles last, as it were appointed to death. For we are made a spectacle unto the world, and to Angels, and to men\*;" is all expressed in agonistical terms, and cannot be understood without taking the allusion that it manifestly bears to the Roman Gladiators, which came last upon the stage at noon, and were marked out for certain slaughter and destruction; being naked with a sword in one hand, and tearing one another in pieces with the other; whereas, those who fought the wild beasts in the morning, were allowed weapons offensive and defensive, and had a chance to come off with life. The most ancient way of giving sentence among the Greeks, and particularly the Athenians, was by black and white pebbles called *κασσι*. Those judges who put the black ones into an urn, passed sentence of condemnation upon the person tried; and those who put in the white, acquitted and saved. Hence we may learn the significaney and beauty of our Saviour's words in St. John, "To him that

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\* 1 Cor. 4. 9.

overcometh I will give a white stone\*. I, who am the only judge of the whole world will pass the sentence of absolution upon my faithful servants and the champions of my cross; and crown them with the inestimable rewards of immortality and glory. There are innumerable places, both in the sacred classics and the others, which are not to be understood without a competent knowledge of antiquities. I call the writers of the New Testament the sacred classics; and shall, in a proper place endeavour fully to prove that they deserve the highest character, for the purity of their language, as well as the vigour of their sense, against the ignorance of some, and the insolence of others, who have fallen very rudely upon them with respect to their stile. Every scholar and every Christian is obliged, to the utmost of his abilities, to defend those venerable authors, against all exceptions that may in any respect tend to diminish their value. I cannot but be of the opinion of those gentlemen who think there is propriety in the expression, as well as sub-

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\* Rev. ii. 17.

linity in the sentiments of the New Testament; and esteem that man as bad a critic who undervalues its language, as he is a Christian who denies its doctrines.

The classic scholar must by no means be so much wanting to his own duty, pleasure, and improvement, as to neglect the study of the New Testament; but must be perpetually conversant in those inestimable writings, which have all the treasures of divine wisdom, and the words of eternal life in them. The best way will be to make them the first and last of all your studies, to open and close the day with that sacred book, wherein you have a faithful and most entertaining history of that blessed and miraculous work of the redemption of the world; and sure directions how to qualify and entitle yourself for the great salvation purchased by Jesus.

This exercise will compose your thoughts into the sweetest serenity and cheerfulness; and happily consecrate all your time and studies to God. After you have read the Greek Testament once over with care and deliberation, I humbly recommend to your frequent and attentive perusal these following chapters:

St. Matthew 5, 6, 7, 25, 26, 27, 28.

St. Mark 1, 13.

St. Luke 2, 9, 15, 16, 23, 24.

St. John 1, 11, 14, 15, 16, 17, 19, 20.

Acts 26, 27.

Romans 2, 8, 12.

1 Cor. 3, 9, 13, 15.

2 Cor. 4, 6, 11.

Ephes. 4, 5, 6.

Philip 1, 2, 3.

Coloss. 1, 3.

1 Thess. 2, 5.

1 Tim. 1, 6.

2 Tim. 2, 3.

Philemon.

Heb. 1, 4, 6, 11, 12.

1 St. Peter, all.

2 St. Peter, all.

St. Jude.

1 St. John 1, 3.

Revel. 1, 18, 19, 20.

In this collection you will find the Book of God written by the evangelists and apostles comprised in a most admirable and comprehensive epitome. A true critic will discover numerous instances of every stile in perfection ; every grace and ornament of speech more chaste and beautiful than the most admired and shining passages of the secular writers.

In particular, the description of God, and the future state of heavenly glory in St. Paul and St. Peter, St. James, and St. John, as far transcend the descriptions of Jupiter and Olympus, which Homer, and Pindar, and Virgil give us, as the thunder and lightning of the heavens do the rattling and flashes of a Salmoneus; or the eternal Jehovah is superior to the Pagan deities. In all the New Testament, especially these select passages, God delivers to mankind laws of mercy, mysteries of wisdom, and rules of happiness, which fools and madmen stupidly neglect or impiously scorn; while all the best and brightest beings in the universe regard them with sacred attention, and contemplate them with wonder and transporting delight. These studies with a suitable Christian practice, which they so loudly call for, and so pathetically press, will raise us above all vexatious fears and deluding hopes; and keep us from putting an undue value upon either the eloquence or enjoyments of this world.

That we may still qualify ourselves the better to read and relish the classics, we must seriously study the old Greek and Latin critics. Of the first are Aristotele, Dionysius Longinus, and Dionysius of Halicarnassus: of the latter are Tully, Horace, and Quin-



tilian. These are excellent authors, which lead their readers to the fountain head of true sense and sublimity; teach them the first and infallible principles of convincing and moving eloquence; and reveal all the mystery and delicacy of good writing. While they judiciously discover the excellencies of other authors, they successfully shew their own, and are glorious examples of that sublime they praise. They take off the general distastefulness of precepts; and rules by their dexterous management, have beauty as well as usefulness. They were, what every true critic must be, persons of great reading and happy memory, of a piercing sagacity and elegant taste. They praise without flattery or partial favour, and censure without pride or envy. We shall still have a more complete notion of the perfections and beauties of the ancients, if we read the choicest authors in our own tongue, and some of the best writers of our neighbouring nations, who always have the ancients in view, and write with their spirit and judgment. We have a glorious set of poets, of whom I shall only mention a few, which are the chief, Spencer, Shakespear, Milton, Waller, Denham, Cowley, Dryden, Prior, Addison, Pope, who are inspired with the true spirit of their predecessors of Greece

and Rome, and by whose immortal works the reputation of the English poetry is raised much above that of any language in Europe. Then we have prose writers of all professions and degrees, and upon a great variety of subjects, true admirers and great masters of the old classics and critics, who observe their rules, and write after their models. We have Raleigh, Clarendon, Temple, Taylor, Tillotson, Sharp, Sprat, South—with a great many others both dead and living, that I have not time to name, though I esteem them not inferior to the illustrious few I have mentioned; who are in high esteem with all readers of taste and distinction, and will be long quoted as bright examples of good sense and fine writing. Horace and Aristotle will be read with greater delight and improvement, if we join with them the Duke of Buckingham's *Essay on Poetry*, Rosecommon's *Translation of Horace's Art of Poetry*, and *Essay on Translated Verse*, Mr. Pope's *Essay on Criticism*, and *Discourses before Homer*, Dryden's *Critical Prefaces and Discourses*, all the *Spectators* that treat upon Classical Learning, particularly the justly admired and celebrated critique upon Milton's *Paradise Lost*, Dacier upon Aristotle's *Poetics*, Bossu on *Epic Poetry*, Boileau's *Art of Poetry*, and *Reflections on Longinus*, Dr. Felton's *Dissertation on the*

Classics, and Mr. Trapp's Poetical Prelections. These gentlemen make a true judgment and use of the ancients: they esteem it a reputation to own they admire them and borrow from them; and make a grateful return by doing honour to their memories, and defending them against the attacks of some over forward wits, who furiously envy their fame, and infinitely fall short of their merit. I shall put an end to this essay, after I have recommended a few books more to the young classic scholar.

Dr. Potter's Greek Antiquities\*, Dr. Kennel's Roman Antiquities\*, and Lives of the Poets, and Mr. Echard's Roman History, are books of excellent use for the understanding of the Greek and Latin authors; and he who studies them carefully will read on without many difficulties, and have little occasion for any other helps of the same nature. These learned and industrious gentlemen write in a clear stile and easy method; they have made their collections with so much care and judgment, that in their books there is all the cheapness and convenience of abridgments; and you scarcely want any of the satisfaction of

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\* Robinson's *Archæologia Græca* and Adam's *Roman Antiquities* are far superior.

voluminous folios, and costly treasures of antiquities. Here I would fain beg room among the classics for three primitive writers of the church, St. Chrysostom, Minutius Felix, and Lactantius. St Chrysostom is easy and pleasant to new beginners; and has written with a purity and eloquence which have been the admiration of all ages. This wonderous man, in a great measure, possesses all the excellencies of the most valuable Greek and Roman classics. He has the invention, copiousness, and perspicuity of Cicero; and all the elegance and accuracy of composition which is admired in Isocrates; with much greater variety and freedom. According as his subject requires, he has the easiness and sweetness of Xenophon, and the pathetical force and rapid simplicity of Demosthenes. His judgment is exquisite, his images noble, his morality sensible and beautiful. No man understands human nature to greater perfection, nor has a happier power of persuasion. He is always clear and intelligible upon the loftiest and greatest subject; and sublime and noble upon the least.

The dialogue of Minutius is judicious and elegant, close and perspicuous. The critics have indeed charged him with want of the Roman purity in some places; but if he has

in a few passages a little spice of the African dialect, it is the least imaginable. He is full of lively and instructive sentences, which almost equal the number of the periods; which sentences naturally result from his subject, and are neatly interwoven with the thread and contexture of his discourse. He argues with convincing reason, and rallies with agreeable satire and sharpness. His wit is true sterling, solid and bright, of intrinsic value and unalloyed lustre. He clears Christianity from the vile aspersions which the Pagan disputant threw upon it, and retorts his charge upon his adversary's religion with such becoming vehemence and evidence of truth, that he demonstrates himself to be the most dangerous opponent that could be feared against a bad cause, as well as the noblest advocate and ablest champion that could be desired for a good one.

Lactantius has so much of the strength and beauty of the great Roman philosopher and orator, that he has gained the honourable character of the Christian Cicero. No man wrote with equal purity after the decay of the Latin tongue; scarcely any man so like Cicero in its state of perfection. Both the Christian apologists understand all the rites and ceremonies of the Grecian and Roman

religion; and are perfectly well acquainted with all their authors. They happily employ the arguments of the Pagan philosophers, the accounts of their historians, and the eloquence of their poets and orators to defend and adorn the Christian cause. They turn the artillery of their Heathen enemies against them; prove their pretended Gods to be mere mortals by the concessions of their most zealous worshippers; and triumph over Roman superstition by the force of Roman eloquence.

It were to be wished that gentlemen, who write upon moral and divine subjects in Latin, would diligently read and study these two Christian writers, together with Tully's philosophical works; that they might gain to themselves a stile neatly expressive, and suitable to the nature of their subject.

Some learned men, not duly considering that every subject has its peculiar stile and method of management, have jumbled together the expressions of poets, moralists, historians, and orators, with such an odd and unnatural confusion, that though most of the words, and some of the phrases and modes of speech have been Roman, yet the whole piece has been barbarous. So that by improper expression and very faulty language,

they have lost the reputation, and the world the benefit of good learning. We have in our own language a happy variety of very excellent books of morality and religion, which should be uppermost in our thoughts and nearest our hearts; as to name a few out of great numbers, Dr. Scot's Christian Life, Dr. Jenkins's Reasonableness of the Christian Religion, Dr. Stanhope's Commentary on the Epistles and Gospels, and his admired version of the Imitation of Christ, Mr. Reeves's Apologies, Dr. Goodman's Winter Evening Conferences, and Parable of the Prodigal. I cannot but very earnestly recommend to my young scholar the Whole Duty of Man, Mr. Nelson on the Feasts and Fasts of the Church of England, Bishop Pearson on the Apostles' Creed, Mr. Trapp's Discourses against unsettled Notions and want of Principles in Religion, and Dr. Bisse's Beauty of Holiness in the Common Prayer. The Whole Duty of Man will be of wonderful use to form the young scholar's stile, and settle his morals. The method and divisions of that book are clear and regular; the arguments resistless, and the language superlatively pure, and unaffected. It is easily understood by the ignorant, and extremely admired by the learned.



In Mr. Nelson's excellent book there is a good account of all the essential articles of Christianity, and the venerable customs of the universal church. He was accurately acquainted with the writings and lives of the primitive Christians, and expressed their heavenly zeal and devout spirit in his own. In this book, and the rest of his writings, you will find the reading of a judicious scholar, the piety of a serious Christian, and the politeness of a fine gentleman, happily united. Bishop Pearson had a wonderful genius and solid judgment, with an immense collection of reading and acquired learning, thoroughly digested and happily applied. His plain and masculine stile fully and adequately expresses his noble sense, and keeps the true medium betwixt negligence and affectation. His explications and proofs of the articles of our holy faith are so bright and strong, so orthodox and complete, that a judicious reader will scarcely expect any farther satisfaction in this state.

Mr. Trapp's divine discourses are a glorious confirmation of the most awful points of Christianity, and a vigorous confutation of the cavils of men of latitude and free thinking; the canting terms by which they varnish over their looseness of notion and infidelity. This gentleman has a peculiar talent fairly

and clearly to state his case, and to bring his argument to an issue in a few terse and choice periods: his judgment and wit are so happily tempered, that his most abstracted reasonings are clear and pleasant; and his performances in the gayest and politest parts of learning are substantial and rational. As he has the several very valuable qualifications of an excellent critic, poet, and divine, in his writings you will find sure preservatives against unsettled notions both in religion and learning; and be instructed in the fundamental rules and principles of regular thinking, writing, and living. Dr. Bisse's book is a short, comprehensive, and beautiful *Rationale* on the *Common-prayer*; which he admires with pious zeal, and defends with convincing argument. His sound reasoning and select reading are enforced and adorned by a pure and emphatical stile, by graceful turns, and variety of elegant and proper allusions. I cannot but here repeat what I said before, of the advantage of reading the best authors several times over. There must needs be pleasure and improvement in a repetition of such writers as have fresh beauties in every section, and new wonders arising in every new page.

One superficial reading exhausts the small stores of a superficial writer; but the genuine

ancients, and those who write with their spirit, and after their pattern, are deep and full. An ill-written loose book is like a formal common place fop, who has a set of phrases and stories, which, in a conversation or two are all run over: the man quickly impoverishes himself, and in a few hours becomes perfectly dry and insipid. But the old classics, and their genuine followers among the moderns, are like a rich natural genius, who has an unfailing supply of good sense on all occasions; and gratifies his company with a perpetual and charming variety.

A

*NEW INTRODUCTION*

TO THE

CLASSICS.

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THE SECOND PART.

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CHAP. I.

RHETORIC is the art or faculty of speaking and writing with elegance and dignity, in order to instruct, persuade, and please. Grammar only teaches plainness and propriety: Rhetoric lays these for its foundation, and raises upon them all the graces of tropes and figures. Elegance consists in the purity and clearness of the language. Purity requires choice and proper words, not foreign, and such as are not yet adopted into the language we write or speak in; nor obsolete, or such

as are grown into disuse with polite gentlemen and scholars. This is chiefly gained by studying the best authors, by conversing with refined company, and by frequent and careful composition; to obtain perspicuity or clearness, a full knowledge of our subject, and frequent close meditation upon it, are necessary. We must likewise avoid ambiguous words, a dry brevity, a confused length of periods, and too large a train of metaphors together. Dignity arises from sublime thoughts, noble tropes, and moving figures. Tropes alter and affect single words: figures affect and enliven whole sentences. A trope is a word removed from its first and natural signification, and applied with advantage to another thing, which it does not originally mean, but only stands for it, as it has a relation to or connection with it; as in this sentence, "God is my rock." Here the trope lies in the word rock; which, it is plain, in its primary and proper sense signifies nothing less than the hope and trust mankind have in that adorable Being: yet because a rock is firm and immoveable, and a building founded on it will not sink, it excites in our minds the notion of God's unfailing veracity, and the steady support which good men receive from their dependence on him. The

necessity and use of tropes will be made plain in a few words.

1. No language furnishes us with a sufficient number of proper and plain words fully to express all our thoughts. The mind of man is of an astonishing capacity and extent, and has a numberless store of notions; therefore being often distressed for want of allowed and appropriate terms to utter her conceptions in, she turns things all ways, considers them in their different relations, and views them in all their various aspects and appearances; that she may be enabled to declare her meaning in suitable terms, and communicate herself intelligibly and forcibly to persons she has conversation with. When we know not a man's name which we have occasion to speak of, we describe him by his features, profession, habit, place of abode, acquaintance, and other circumstances; till, by such a description, he is as well known to the people we speak to, as if we had at first given him his peculiar name and distinguishing title.

2. Tropes are used for the sake of an agreeable variety; they divert the mind, and revive attention when it begins to flag and be weary. In many cases there is an absolute necessity for the writer or speaker to repeat

the same thing several times; therefore, to prevent the offence which the repetition of it in the same words might probably give, he carefully diversifies his expression, and judiciously intermixes plain and figurative language. So he carries on his reader, or hearer, with such continual pleasure, that he is insensible of the length of the discourse; and when it is concluded, only wishes it had been longer. As a traveller, if he has a good road and fair weather, if he be entertained as he passes along, with variety of landscapes, and pleasant prospects of groves, meadows, parks, and fine houses, never considers or regrets the length of the way; but comes in fresh and cheerful to his journey's end. Tropes encrease the stores of language, by exchanging or borrowing what it has not: it is by the help of tropes that nothing in nature wants a name.

3. Tropes add wonderful ornament and emphasis to a discourse; and often give the mind a brighter and stronger idea of a thing than proper words. We receive much of our knowledge into the mind by the outward senses; and comparisons drawn from things sensible and pleasant (such as the most florid tropes are) come easy and agreeable to the mind; as exempting it from that severe study



and application, which is necessary for the discovery of those truths which do not immediately fall under the notice of our senses. Such are the properties and sublime powers of human souls, the attributes and majesty of Almighty God; which are in themselves the most venerable truths in nature, and of the highest importance to mankind. A good and beautiful trope often gives us a clearer apprehension of these things, than large discourses that are obscured and encumbered by perplexed reasoning and endless divisions. Thus it is the custom of the divine writers to describe the blessed God with human shape and eyes; to put into his hands all the instruments of war, and to arm him with thunder and lightning; that by the terror of these sensible and well-known things, they may give men awful apprehensions of his invisible and resistless power, and make lasting impressions upon their minds. Virgil calling the two Scipios the thunderbolts of war, represents the rapid speed and victorious progress of their arms with more emphasis than all the plain terms of the Roman language could have done. When to describe the pleasantness of a rich harvest, the writer says, the fields laugh and sing, he raises in the mind a more gay and delightful imagination both of the

fruitfulness of the crop, and the chearfulness of the season, than a long and particular relation, in the best chosen plain words, could have raised. Tropes at first, in the rude times of the world, used for necessity, were soon found to be ornamental, and to give strength and gracefulness to the turn of men's thoughts; as garments first put on for the necessary defence of the body against the severities of the weather, were quickly found to be serviceable to set off the comely proportions, and add to the dignity of the body itself.

4. Mankind are mightily pleased with a seasonable and select trope, because it expresses the boldness and curiosity of an author's fancy, which is not content with things near and vulgar only, but steps out of the common way to fetch in something noble, new, and surprising. By an expressive and beautiful trope a fresh notion is started to entertain the mind, and yet it is not taken off from the subject before it; only sees it placed in a better and stronger light. That the young scholar may make use of tropes seasonably and with advantage, these following directions may be carried in mind.

1. Be sparing and cautious in the use of them, and omit them when they are not, either as plain as proper words or more ex-

pressive. Tropes are the riches of a language, and therefore it will be an imputation upon a man to lavish them away without discretion. Too thick a crowd of them encumber a discourse, and make it obscure and heavy, and that is just contrary to the nature and design of tropes; which is to illustrate dark truths, and relieve the labouring thoughts.

2. Care must be taken that tropes hold a proportion to the ideas intended to be raised by them. And this may be taken in two senses. First, there ought to be an easy and unforced relation between the trope and the proper word it is put for, or the thing intended to be expressed by it. When there is not this suitableness and relation, the expression at best will be harsh and unpleasant; but often barbarous and ridiculous. Such was that saying of the Roman exposed by Tully.—The common-wealth was castrated by the death of Cato. The connection between the trope and the proper word, ought to be so close and evident, that the one cannot be mentioned without raising the idea of the other. This connection is either natural or artificial. The natural is when the things expressed by their proper and metaphorical names naturally resemble one another. When it is said a man has arms of brass, that expression readily

and naturally conveys to the understanding, a notion of the extraordinary strength and firmness of that man's arms. The artificial connection depends upon use and established custom. The Turks are generally esteemed a barbarous and cruel people; a rude and unrelenting person is by custom called a Turk; and the frequent use of it in this sense makes the idea of the word Turk raise in the mind the idea of a rude and unrelenting man. The other way of preserving the proportion above-mentioned is, that a trope do not express more or less than the thing requires: that things capable of heightening and ornament be not debased and vilified by low expressions; nor small matters over magnified by pompous and swelling words of vanity. Euripides is censured by Aristotle for calling rowing—the exercise of the empire of the oar; and so may Cato in Agellius for calling a hill covered with brakes and thickets, by the name of a wart. But if a trope seem to be a little harsh, and yet is necessary and very significant, you may mollify and smooth it by a good epithet, or in a few words without formality, begging the reader or hearer to pardon the expression.

3. A trope ought to be obvious and intelligible; and therefore must not be fetched from

things too remote, so as to require much reading and learning to comprehend it. If a man, speaking of a house of debauchery, says it is a dangerous rock of youth, the relation lies plain to an ordinary capacity ; but if he calls it the Syrtes of youth, it is far fetched and obscure, because few know that the Syrtes are sands on the coast of Africa, which inevitably swallow up all the ships that fall into them.

4. No tropes are to be used which convey a sordid or lewd idea to the mind. Vile and debauched expressions are the sure marks of an abject and groveling mind, and the filthy overflowings of a vicious heart. He who so far forgets the design and dignity of speech as to endeavour to poison and debauch by it, instead of instructing in virtue, and pleasing men in order to do them good, acts against reason, and all the decencies and modesty of human nature.

To conclude, tropes and metaphorical expressions are used either for necessity, emphasis, or decency. For necessity, when we have not proper words to declare our thoughts ; for emphasis, when the proper words we have are not so comprehensive and significant ; for decency, when plain language would give offence and distaste to the reader.

## CHAP. II.

*Containing a particular account of the chief  
Tropes of Language.*

§ 1. METAPHOR is a trope by which we put a strange word for a proper word, by reason of its resemblance and relation to it. All tropes are in strict speaking metaphors or translations; yet this is more peculiarly called so by reason of its constant use, and peculiar beauty. But more plainly to distinguish this particular trope from the general name, it may be thus defined. A metaphor is a simile or comparison intended to enforce and illustrate the thing we speak of, without the signs or form of comparison. Thus if we say, "God is a shield to good men;" it is a metaphor, because the sign of comparison is not expressed, though the resemblance, which is the foundation of the trope, is plain: as a shield guards him that bears it against the attacks and strokes of an enemy, so the providence and favour of God protect good men

from malice and misfortunes. But if the sentence be put thus, God is as a shield to good men—then it becomes a simile or comparison. So in short, a metaphor is a stricter or closer comparison; and a comparison a looser and less compact metaphor. The metaphor is very vigorous and beautiful in that noble passage of my Lord Roscommon.\*

—— who did ever in French authors see

The comprehensive English energy?

The weighty bullion of one sterling line

Drawn in French wire would thro' whole pages shine.

This trope may be taken from any thing which is the object of any of our senses; but that is generally the most agreeable and sprightly, which arises from the sense of seeing: because of all the senses seeing is the most perfect and comprehensive; the most unwearied and inquisitive; the most desirable and delightful. That is a fine passage of the eloquent archbishop Tillotson†, “piety and virtue in persons of eminent place and dignity are seated to great advantage, so as to cast a lustre upon their very place and by a strong

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\* Essay on translated verse, v. 51, &c.

† Sermons, Folio, Lond. 1696. p. 45.



reflection double the beams of majesty." This lively way of expression is of extraordinary use in descriptions of a considerable length; it keeps the mind pleased and the attention awake. So if an author is obliged to give a large account of things plain and of common observation, he must raise and ennoble them by strong and graceful metaphors.

This rule, that miracle of reason and eloquence, Tully has observed, in his elaborate description of the several parts of this habitable world in his book concerning the nature of the Gods. So has the prince of Latin poetry in his accurate Georgics, where he has made his meanest and coarsest subjects fine and admirable by his judicious use of metaphors. The little affairs of shepherds and farmers in his perfect lines appear with dignity. His descriptions make the country a paradise, and his touch, as a noble wit\* expresses it, turns every thing into gold. Those are admirable and very beautiful metaphors when the properties of rational creatures are applied to animals, and those of animals to plants and trees: this way of treating a subject gives life and beauty to the whole creation.

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\* Boileau.

We receive the strongest pleasure from those bold and comprehensive metaphors, which, besides the illustration of the subject they are intended to raise and improve, convey to us a fresh and a lively image; as that in Spencer.

Vile is the vengeance on the ashes cold;  
And envy base, to bark at sleeping fame.

§. 2. Allegory is a continuation of several metaphors all through the same sentence or discourse, when one thing is said, and something different is understood.

Did I but purpose to embark with thee,  
On the smooth surface of a summer's sea,  
While gentle Zephyrs play with prosp'rous gales,  
And fortune's favour fills the swelling sails;  
But would forsake the ship and make the shore,  
When the winds whistle, and the tempests roar\*!

The use of an allegory is to convey our meaning under disguised terms, when to speak it out plainly may not be so safe, so seasonable, or effectual upon the person we design to instruct by it. It is often likewise used

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\* Prior's *Henry and Emma*, p. 187 of *Poems*, Lond. 1711.

for magnificence and loftiness, to raise wonder and gratify curiosity. To prevent confusion, and want of consequence and decorum in a discourse, an allegory must end as it began; and the same metaphor which was chosen at first, be continued to the last. Several allegories may be brought into one discourse at a small distance one from another; but every particular must be in a sentence distinct from the rest, entirely of a piece, and must admit nothing foreign. To this may be referred apologue or fable, which is ascribing the actions, passions, and discourse of mankind to the irrational and even inanimate creation, with a design to instruct and affect people with a useful moral dexterously conveyed.

§. 3. Metonymie is a trope whereby one name is put for another, which it may properly stand for by reason of the near relation or mutual dependence there is between both.

———— as Jupiter

On Juno smiles, when he impregns the clouds,  
That shed May flowers ——— \*.

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\* Milton's Par. Lost, 4to. 500, 501.

The mild and fruitful showers of April have such a certain and speedy influence upon the beautiful productions of May, that by the flowers any man understands those soft rains which feed and cherish them.

By this trope any of the most significant circumstances or appendages of a thing are put for the subject or chief thing to which they belong, or on which they depend. But I think this trope is used with much more vigour and advantage in the following cases.

1. When the narration or counsel stands for the action, and what the poet or historian describes he is said to do; which is a vehement way of expression, exceeding the common as much as action goes beyond description, and life excels painting.

Against bold Turnus the great Trojan arm,  
Amidst their strokes the poet gets no harm;  
Achilles may in Epic Verse be slain, &c\*.

2. When the name of any relation is put for the duty which that relation requires, and the benevolence and tenderness which may be

\* Dryden's Juvenal, Sat. 1. v. 145.

expected from it. Anacreon\*, speaking of money, says, that through it there is no longer any such thing as brethren, or parents in the world. When the love of money is the reigning passion in a man, it banishes humanity; confounds right and distinction; and tramples upon the most sacred and endearing relations in nature.

3. Rivers, which contribute so much to the plenty and pleasantness of a country, are often mentioned by the poets to express the whole country in which they arise, or through which they take their course†. A branch of the Metonymie is Antonomasia or exchange of names, which puts a significant and emphatical epithet, title, or character, for the proper and most distinguishing name. The word which is used for the principal and most proper name, is either taken from the person's country, family, relation, profession, personal circumstance, resemblance to some other person, or from the virtue or vice for which he is remarkable. Sardanapalus was a monster of debauchery; Nero of cruelty: therefore to call a very debauched person Sardan-

\* Ode 46. v. 744, 745. Barnes's Ed.

† See Theoc. Idyl. 4. 6. Virg. G. 4. 560, 561.

apalus, and a cruel one Nero, brands them much deeper than barely to call one debauched, and the other cruel. The nearness and connection of the names is the true ground and reason of their exchange. This must be carefully observed, that whenever any epithet, additional title, or other denomination, excludes the proper and primitive name, it ought to start a new thought at least; and is then completely right and highly agreeable, when it carries a fuller signification, and makes up a stronger and more lively character. This trope is of very great use and extent, gives boundless scope and liberty to the fancy; and furnishes a man with an unexhausted plenty of notions, and a delightful variety of expressions.

§.4. Synecdoche, or comprehension, is a trope which puts the name of the whole for a part, or of a part for the whole; a general for a particular of the same kind, or a particular for a general. By this trope a round and certain number is often set down for an uncertain one. The plural used for the singular generally gives an elevation and turn of grandeur to the discourse.

Leave earth, my muse, and soar a glorious height,  
 Tell me what heroes slew the gallant Hector,  
 Cyenus, and Memnon terrible in arms\*.

Where it is plain the poet only speaks of Achilles; but he uses the plural number to magnify the strength and courage of his hero; and to shew that one such brave man is of more value and importance in war than troops of common warriors. The treacherous Sinon emphatically uses the plural for the singular, when he would aggravate his danger of being sacrificed by his countrymen, and raise the horror of their preparations for those inhuman rites,

Ye cursed swords and altars which I scap'd†!

Sometimes a single collective word expresses multitudes with more clearness and vehemence than plurals would do; as in that passage of Herodotus‡, when Phrynichus represented the destruction of Miletus on the stage, "the theatre burst out into tears." If the author had said, all the people in the theatre burst out into tears, who sees not that the ex-

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\* Pindar. Isthmai 5. v. 48.

† Virg. Æn. 2. 155.

‡ Lib. vi. p. 341.



pression would have been comparatively loose and languid?

But whether plurals be used for singulars, or on the contrary, there is need of judgment and great consideration to discern, that the way of speaking preferred to the other be in that place and upon that occasion more proper and beautiful: that it more strongly describe the passion, more agreeably diversify and adorn the period, and more effectually contribute to the surprise and pleasure of the reader.

§. 5. Hyperbole is a trope that goes beyond the bounds of strict truth, in representing things greater or smaller, better or worse than really they are, in order to raise admiration or love, fear or contempt.

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Camilla

Ontstript the winds in speed upon the plain,  
Flew o'er the fields, nor hurt the bearded grain:  
She swept the seas, and as she skim'd along,  
Her flying feet unbath'd on billows hung\*.

Human nature is seldom content with things as they are, but is apt to magnify what it admires to the height of wonder; and

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\* Dryd. Virg. Æn. 7. in fine.

sink what it despises or hates to the lowest degree of contempt. Things great, new, and admirable, extremely please the mind of man; but trifles drest up in gaudy ornaments, and a counterfeit sublime, give the utmost aversion to a man of clear reason and elegant taste. Therefore temper and judgment are to be used in both branches of this trope, in excess and defect; that we neither fly too high, nor sink too low; that we neither misapply nor carry too far our wonders and praises, nor our contempt and invectives. For to admire worthless things, and despise excellencies is a sure sign of weakness and stupidity; and in the latter case of ill-nature and malice besides. There are various ways of expressing an hyperbole: I shall name three which seem to be the chief.

1. In plain and direct terms which far exceed the strictness of truth.

The giant's lofty head o'ertops the clouds\*.

2. By similitude or comparison.

It seems as if the Cyclades again  
Were rooted up and justled in the main:

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\* Virg. *Æn.* 3. 620.

Or floating mountains floating mountains meet :  
Such is the first encounter of the fleet\*.

3. By a strong metaphor: as the poet in the place above-mentioned, instead of saying that Camilla ran very swiftly, heightens the expression, and makes her fly. Two or three of these tropes added together raise our wonder and pleasure, by carrying up the discourse to the utmost point of sublimity. Pindar, speaking of Hercules invading the inhabitants of Cos, says, that hero's attack upon them was not like winds, or seas, or fire, but like a thunderbolt; as if the fury of those was less, of this only equal. There are the same steps and degrees of sinking what is to be rendered contemptible and ridiculous, as of raising what should appear great and wonderful. It is a bold trope, and must be used with caution and judgment. In comical characters and pieces of humour and drollery more liberty is allowed than in serious and grave subjects. Not only Plautus in the character of Euclio†, but Horace in the description of his Miser‡, runs the matter to a degree of extravagance.

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\* Dryden's Virgil, Æn. 8. 691, 692.

† In Aulularia.

‡ Sat. 2, 3.

§. 6. Irony is a trope whereby a man speaks contrary to his thoughts, that he may speak with more force and advantage. As when a notorious villain is scornfully complimented with the titles of a very honest and excellent person. The character of the person ironically commended, the air of contempt that appears in the speaker or writer, and the exorbitance of the commendations, sufficiently discover the dissimulation. Milton represents God Almighty addressing his blessed son upon the revolt of Lucifer, and laughing to scorn the attempts of those most ungrateful and infatuated rebels in a very majestic irony.

Son! thou in whom my glory I behold  
 In full resplendence, heir of all my might,  
 Nearly it now concerns us to be sure  
 Of our Omnipotence\*!

This way of expression has great force in correcting vice and hypocrisy, and dashing vanity and impudence out of countenance. To dress up a scandalous wretch in all the virtues and amiable qualities that are directly contrary to the vicious and ugly dispositions

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\* Parad. Lost. V. v. 719, &c.

which have rendered him infamous; only makes him excessively ridiculous in those mock-ornaments; and more effectually exposes him for a public mark of derision. False and unmerited praise lashes an offender with double severity, and sets his crimes in a glaring light. A lively and agreeable kind of this trope is ironical exhortation: by this, when a man has largely reckoned up the inconveniences and mischiefs that attend any practice or way of living, he concludes with feigned encouragement and advice to act after that manner, and pursue that very course of life.

So when Horace\* has beautifully described the tumults, noise, and dangers of Rome, he closes his description with this drolling application.

Go now, and study tuneful verse at Rome!

When a dying or dead person is insulted with scoffs and ironical tartness it is usually called a sarcasm, which proceeds from heat of blood, eagerness of resentment, and that arrogance and pride which possess the heart of man.

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\* Ep. 2. 2. 67.

upon victory and success. Custom has prevailed, that any keen saying, which has the true point of satyr, and cuts deep, is called a sarcasm.

Had Cain been Scot, God would have chang'd his doom,  
Not banish'd him, but have confin'd him home\*.

§. 7. Catachresis or abuse is a bold trope, which borrows the name of one thing to express another thing; which either has no proper name of its own, or if it has, the borrowed name is more surprising and acceptable by its boldness and novelty. Milton's description of Raphaël's descent from the Empyrean Heaven to Paradise, affords us a beautiful example of this trope this last way.

— Down thither prone in flight  
He speeds, and thro' the vast ethereal sky  
Sails between worlds and worlds — †.

The first way of using this trope may be illustrated by this instance. A parricide is strictly and properly a murderer of his father; but there is no appropriate and authorised

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\* Cleaveland.

† Parad. Lost. V. v. 266, &c.

name, in English for a murderer of his mother, brother, sister, &c. therefore we call all those bloody unnatural wretches by the name of parricide. And though at first there be a seeming impropriety in the word so applied; yet upon a little consideration, we find that the sense runs clear, and the connection is just and obvious. It is no trespass against reason and propriety of language to give the same odious name to monsters, who are involved in the same enormous guilt.

By this short account it is plain, that there is a general analogy or relation between all tropes, and that in all of them a man uses a foreign or strange word instead of a proper one; and therefore says one thing and means something different. When he says one thing and means another almost the same, it is a synecdoche or comprehension: when he says one thing and means another mutually depending, it is a metonymie: when he says one thing and means another opposite or contrary, it is an irony: when he says one thing and means another like to it, it is a metaphor: a metaphor continued and often repeated becomes an allegory: a metaphor carried to a great



degree of boldness, is an hyberbole; and when at first sound it seems a little harsh and shocking, and may be imagined to carry some impropriety in it, it is a catathresis.

## CHAP. III.

*Giving an account of the nature, necessity, and use of figures in general.*

§. 1. A FIGURE is a manner of speaking different from the ordinary and plain way, and more emphatical; expressing a passion, or containing a beauty.

The best and most lively figures do both. The impressions of wonder, love, hatred, fear, hope, &c. made upon the soul of man are characterised and communicated by figures; which are the language of the passions. God has planted these passions in our nature, to put us upon exerting all our abilities and powers to guard ourselves against mischiefs and dangers; and to attain things which are serviceable to our preservation and pleasure.

The soul has such a mighty command over that curious organ the human body,

that it can make all the impressions upon it, (while it is in health and harmony) whereby all the different affections and passions are expressed. It can by its sovereign pleasure so move and alter the blood and spirits, so contract or relax the nerves, that in sorrow, a deadness and heaviness shall make the countenance lower: in anger, a brutal fierceness shall enflame the eyes, and ruffle the looks into deformity: in joy and chearfulness, a sprightly gaiety shall smile in the eye, and enliven every feature. The soul likewise tunes the organs of speech, and sets them to that key which will most effectually express her present sentiments. So that in joy the voice shall be tender, flowing, and rapturous; in anger shrill, eager, and full of breaks; in fear, low, confused, and stammering.

§. 2. The necessity of figures may appear from the following reasons.

1. Without figures you cannot describe a man in a passion; because a man in a cool and sedate temper, is quite another thing from himself under a commotion and vehement disturbance. His eyes, his motions and expressions are entirely different: and why should not the description of him in such contrary postures be so? Nay, the several passions must be as carefully distinguished,

as a state of indolence and tranquillity from any one passion. For instance, the same Hector taking leave of his lady and only son, and after pursuing the Greeks with fire and sword to their ships, must be painted with very different colours. There he must lay aside all the fierceness and terrors of the warrior, and appear with all the condescension and goodness of a tender husband and indulgent father. Here he must resume all his military ardour; a noble rage must sparkle in his face, and his very smiles must be terrible.

2. If writers and speakers desire to affect their readers and hearers, they must not only appear to be concerned, but must really be so.

When a man is vehemently moved with the passion which he would inspire other people with, he speaks with spirit and energy; and will naturally break out into strong figures, and all the suitable and moving expressions of an undissembled eloquence. Unlearned people in grief, anger, joy, &c. utter their passion with more vehemence and fluency, than the most learned, who are not heartily interested in the matter, nor thoroughly warmed with the passion which they describe. What the speaker is, for the most part the audience will be: if he be zealously concerned, they

will be attentive; if he be indifferent, they will be perfectly careless and cold. Fire kindles fire; life and heat in the speaker, enliven and inspirit the reader. As we see by common experience, that one very gay and pleasant person propagates his chearful humour wherever he comes: and gives a vivacity to a whole company. So on the contrary, a sour and sullen wretch damps the liveliness of all about him, and infects them with his own melancholy and gloomy temper.

3. Figures are highly serviceable to clear difficult truths; to make a stile pleasant and pathetical; and to awaken and fix attention. But of this more in our particular accounts of the figures themselves.

§. 3. I shall now only mention some of the directions which are given by our great masters for the prudent and proper use of figures.

1. Let your discourse always be founded upon nature and sense, supported with strong reason and proof; and then add the ornaments and heightning of figures. A man of clear understanding will despise the flourish of figures, that has not solid sense; and pomp of words, that wants truth and substance of things. The regular way is to inform the judgment, and then to raise the passions.

When your hearer is satisfied with your argument, he is then at leisure to indulge his passions; and your eloquence and pathetic address will scarcely fail to have power and prevalence over him.

2. Be sparing in the use of figures. A passion described in a multitude of words, and carried on to a disproportionate length, fails of the end proposed, and tires instead of pleasing. Contract your force into a moderate compass; and be nervous rather than copious: but if at any time there be occasion for you to indulge a copiousness of stile, beware it does not run into looseness and luxuriance.

3. Figures must not be over-adorned, nor affectedly laboured, and ranged into nice and scrupulous periods. By affectation and shew of art, the orator betrays and exposes himself; and it is apparent, that he is rather ambitious to set off his parts and wit, than that he expresses his sincere concern and passion. His hearer will despise him as a trifler, and hate his hypocrisy, who attempts to delude him with false reasoning; and persuade him to the belief, of what he himself does not believe. Therefore he will stand upon his guard against a man, whom he suspects to have designs upon him; and who purposes to

triumph over his weakness. Sprightliness of thought and sublimity of sense most naturally produce vigorous and transporting figures; and most beautifully conceal the art, which must be used in clothing them in suitable expressions. The thought is so bright, and the turn of the period so easy, that the hearer is not aware of their contrivance, and therefore is more effectually influenced by their force.



## CHAP. IV.

*Giving a particular account of the chief and most moving figures of speech.*

§.1. EXCLAMATION is a figure that expresses the breaking out and vehemence of any passion.

O unexpected stroke, worse than of death !  
Must I thus leave thee, Paradise ? thus leave  
Thee, native soil ; these happy walks and shades  
Fit haunt of Gods \*!

Some figures are the proper language of some particular passions ; but this expresses them all. It is the voice of nature when she is in concern and transport. The soul being vehemently moved raises the animal spirits ; which passing through the channels of the

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\* Milton's Parad. Lost. II. v. 268, &c.

body flow into the muscles that are about the organs of the voice, and straiten the passage of the words; so that the passion presses them out with greater force and impetuosity. The passion of Andromache, upon the news of her son's being sentenced to be thrown from a precipice and dashed in pieces, and that of Hecuba upon the view of his mangled body, are as masterly touches as any in Euripides\*: on that occasion the tragic muse put on her robe of deepest mourning, and deplored the untimely and cruel fate of the royal innocent in the tenderest and most melting strains of sorrow.

§. 2. Doubt expresses the debate of the mind with itself upon a pressing difficulty. A man in a severe strait and perplexity first takes up one resolution, and then lays it aside; after thinks another method more convenient, and then changes again. He is tossed to and fro with strong tides of passion; and at last, after terrible struggles, scarcely fixes upon a final determination. Thus Dido upon the departure of her lover.

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\* Troades, 735, &c. 1167, &c.

What shall I do? What succour can I find?  
 Become a suppliant to Hiarba's pride?  
 And take my turn to court and be deny'd?  
 Shall I with this ungrateful Trojan go?  
 Forsake an empire, and attend a foe?  
 Then shall I seek alone the churlish crew;  
 Or with my fleet their flying sails pursue?  
 Rather with steel thy guilty breast invade,  
 And take the fortune thou thyself hast made \*.

This figure keeps the soul in eager attention, and moves all her tenderness and compassion for an unhappy sufferer.

§. 3. Correction is a figure whereby a man earnestly retracts and recalls what he had said or resolved.

————— First and last

On me, me only, as the source and spring  
 Of all corruption, all the blame lights due:  
 So might the wrath. Fond wish! could'st thou support  
 That burden, heavier than the earth to bear;  
 Than all the world much heavier †?

When what an author hath said appears too much, he abates it by correcting himself, and using some lessening expression. "What is it then can give men the heart and courage, but I recall the word, because it is not true courage, but fool-hardiness to outbrave the

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\* Dryd. Virg. Æn. 4.

† Adam in Milt. Par. Lost, X. 831. &c.

judgments of God\*?" When what has been said appears too little, he strengthens the expression, and enlarges the thought. "This was a great trouble to me, but that much more, that before my face they thus entertained, caressed, and kissed my enemy: my enemy, did I say? Nay, the enemy of the laws, the courts of justice, of peace, his country, and all good men†." An author thus correcting and checking himself, prevents cavils and objections; and by the unexpected quickness of the recollection and turn, pleasingly surprises the reader, and all of a sudden fires him with his own passion. The height of this figure is, when a person having lately declared an inclination to a thing, presently rejects it with horror, and vows against it with imprecations.

But may I first in op'ning earth sink down,  
Or to the lowest hell be thunder-thrown,  
In night's eternal shades shut up beneath,  
E'er I my honour wound, or break my faith ‡!

§.4. Suppression is a figure whereby a person in rage, or other disturbance of mind, speaks not out all he means, but suddenly breaks off his discourse.

\* Tillotson.

† Cicero.

‡ Dido in Lauderdale's *Virg. Æn.* 4.

The gentleman in Terence, extremely incensed against his adversary, only accosts him with this abrupt saying, "Thou of all!" The excess of his indignation and rage choaked the passage of his voice, and would not suffer him to utter the rest. But in these cases, though the discourse is not complete, the meaning is readily understood; and the evidence of the thought easily supplies the defect of words.

Suppression sometimes proceeds from modesty, and fear of uttering any word of ill and offensive sound.

§. 5. Omission is when an author pretends, that he conceals and omits what he declares. "I do not mention my adversary's scandalous gluttony and drunkenness; I take no notice of his brutal lusts; I say not a syllable of his treachery, malice, and cruelty." In eager passion and contests, variety of arguments crowd into a man's thoughts; but he is so moved and disturbed, that he cannot regularly enlarge upon them. Besides, he has some fear, that if he should say all his indignation would dictate, he might trespass upon the patience of his hearers; therefore he only gives shorter hints, and pretends that time and reverence for them will not allow him to be more copious and express. This figure is

serviceable to an orator in proposing his weaker arguments; which yet he knows lie more level to the capacities of some part of his audience, which he desires to have an interest in. Therefore he does not quite omit them, because they may make impressions on those people to his advantage: and yet he mentions them with an air of modesty and caution, lest he should disgust another part of his audience, to whom they do not appear of equal force and conviction.

This figure is related to the irony. Tully, in his first oration against Catiline, points it at that monster with a just severity and satire.

“What? when upon the death of your former wife you had made room in your house for a new marriage, did not you enhance and consummate that deed of horror with another piece of wickedness monstrous and incredible, which I pass by, and am willing it should be suppressed in silence, lest it should be thought either that such an outrageous impiety could be committed in this city; or if committed, could be carried off with impunity?”

§. 6. Address or Apostrophe, is when in a vehement commotion a man turns himself on all sides, and applies to the living and dead, to angels and men, to rocks, groves and rivers.

O woods, O fountains, hillocks, dales, and bow'rs!  
 With other echo late I taught your shades  
 To answer, and resound far other song\*.

When the passion is violent, it must break out and discharge itself. By this figure the person moved desires to interest universal nature in his cause; and appeals to all the creation for the justness of his transport. Adam's morning hymn in Milton† is a chain and continuation of the most beautiful and charming apostrophes; it is an astonishing flight of poetry, in imitation of the inspired writers; and can scarcely be outdone by human wit.

When the poets address a muse or some divine power to assist and direct them, this kind of apostrophe or poetical prayer is called invocation. By which they gain esteem both to their persons and poems: they are looked upon as favoured, their poems as inspired by heaven. In the progress of their poems they often repeat these pious addresses; especially when a difficulty arises that surmounts human power; or a secret is to be revealed that could

\* Adam in Milt. Par. Lost, X. 860, &c.

† Par. Lost. V. v. 153, &c.



not be discovered out by human sagacity. These invocations repeated at seasonable distances, and upon occasions that require them, diversify the manner of the style, refresh the reader after a long narration, and gratify him with change and novelty.

A species of this figure I take Communication to be; when the speaker applies to his judges and hearers, and entreats their opinion upon the question in debate. By this a man declares his hearty and unfeigned concern for his cause; and pays deference and honour to those he addresses. They are pleased with his modesty and submission, and so inclined to hear and judge with favour. There is a sort of Communication something different from this, when a person excuses his conduct, gives reasons for it, and appeals to those about him, whether they be not satisfactory.

What should I do? While here I was enchain'd,  
No glimpse of God-like liberty remain'd:  
Nor could I hope in any place but there  
To find a God so present to my pray'r\*.

§.7. Suspension begins and carries on a period or discourse in such a manner as pleases

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\* Dryd. Virg. Eclog. 1.

the reader all along; and keeps him in expectation of some considerable thing in the conclusion. With what infinite sweetness does Eve carry on, with what grateful surprise close up that rapturous speech to Adam, worthy an inhabitant of Paradise, and the state of innocence?

Sweet is the breath of morn. &c.

But neither breath of morn, when she ascends  
With charm of earliest birds; nor rising sun  
On this delightful land; nor herb, fruit, flower,  
Glist'ring with dew; nor fragrance after showers;  
Nor grateful evening mild; nor silent night,  
With this her solemn bird, nor walk by moon,  
Or glitt'ring starlight—without thee is sweet\*.

This beautiful figure makes people attentive; and when it is perfect, as here, amply rewards the closest attention. Great care must be taken that the expectation which is raised be not disappointed; for nothing is more vain and contemptible than to promise much and perform nothing; to usher in a mere trifle with the formality of preface and solemn preparation.

Inversion is a branch of this lively figure:

\* Milt, Par. Lost, IV. v. 641, &c.

which is when the plain order of a sentence is advantageously transposed, to give vigour and variety to it; and to keep the mind in an agreeable suspense and expectation of a marvellous turn and conclusion.

It is a considerable beauty and grace of speech, either in verse or prose, when we have it from an able genius.

That inversion in the beginning of Virgil's eighth pastoral is brought in by the excellent Archbishop of Cambray as complete.

Pastorum musam, Damonis, et Alpheisibœi,  
Immemor herbarum quos est mirata juvenca,  
Certantes, quorum stupefactæ carmine Lynceæ;  
Et mutata suos requierunt flumina cursus;  
Damonis musam dicemus et Alpheisibœi.

The mournful muse of two despairing swains,  
The love rejected, and the lover's pains;  
To which the savage lynxes list'ning stood.  
The rivers stood on heaps, and stopp'd the running flood;  
The hungry herd their needful food refuse;  
Of two despairing swains I sing, the mournful muse.

Take away this inversion, says that great and good man, and place the words in the order of grammar, and you will take away all their motion and majesty, their grace and their harmony.

§. 8. Interrogation is when the writer, or orator raises questions, and returns answers; not as if he was in a speech or continued discourse, but in dialogue or conference with his reader, auditor, or adversary.

“Tell me, will you go about; and ask one another what news? What can be more astonishing news than this, that the man of Macedon makes war upon the Athenians, and disposes the affairs of Greece? Is Philip dead? No; but he is sick. What signifies it to you whether he be dead or alive? For if any thing happen to this Philip, you will immediately raise up another\*.” All this delivered without interrogation had been faint and ineffectual: but the suddenness and fervor of question and answer imitate the transport of passion; make the discourse to sound with probability, and to be heard with attention. What is said after such a warm and eager manner does not seem the effect of study and premeditation, but the natural result and effusion of a man’s unfeigned concern. The orator conceals his art and design, and so gains the esteem of the audience for his sincerity and heartiness: they lie open to

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\* Demosthenes quoted by Longinus.

him, and are carried along with the torrent of his passion and resistless eloquence. Scarcely any passion can be named but may be put into the form of interrogation, and may appear with beauty and advantage in it.

Expostulation is nearly related to this vigorous and pressing figure: whereby the injured person urges the offender with all the proper questions he thinks can be proposed, and pleads with him from all the topics of reason; that he may convince him of his injustice, and make him ashamed of his folly and ingratitude; that he may beat him off his excuses and pleas of abatement, that he may reduce him to an ingenuous promise and steady resolution for the future to observe his duty.

“For what have you left unattempted, what have you esteemed sacred these late days? What names shall I bestow on this assembly? Shall I call you soldiers, who have besieged your general and emperor’s son with trenches and arms? Citizens, who so contemptuously insult the authority of the senate? Nay more, you have even violated the rights of enemies, the sacredness of ambassadors, and the law of nations \*.”

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\* Germanicus, in his noble speech to his mutinous soldiers, Tacit. Annal. 1. 27, &c. See also Scipio’s noble speech to the mutineers at Sucro, Liv. Vol. 3, lib. 28. p. 360. Ed. Hearne.

§. 9. Prevention is when an author starts an objection, which he foresees may be made against any thing he affirms, desires, or advises to ; and gives an answer to it.

What then remains ? are we deprived of will ?  
 Must we not ask, for fear of asking ill ?  
 Receive my counsel and securely move ;  
 Intrust thy fortune to the powers above.  
 Leave God to manage for thee, and to grant  
 What his unerring wisdom sees thee want\*.

This generally gets the author the reputation of foresight and care ; of diligence and a generous assurance of the reason and justice of his cause. When he puts the objections against himself in their full force, it is plain that he does not fear the clearest light, nor decline the strictest examination. By it likewise some advantage is gained over an adversary : he is forestalled and prevented in his exceptions ; and either silenced, or obliged to a repetition ; which is not so grateful as the mention of a thing fresh and untouched. To this figure may be referred premunition, whereby the speaker, especially in the en-

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\* Dryd, Juv. Sat. 10. v. 346, &c.

trance and beginning of his discourse, cautiously guards himself against prejudice and misapprehension: that he may neither lessen his interest with his friends, nor enflame the malice, and increase the power of those who watch to do him mischief.

§. 10. Concession freely allows something that yet might bear some dispute, to obtain something that a man would have granted to him, and which he thinks cannot fairly be denied.

This figure is sometimes favourable in the beginning, but severe and cutting in the close; as Tully upon the Greeks—"I allow the Greeks learning and skill in many sciences; sharpness of wit and fluency of tongue; and if you praise them for any other excellencies, I shall not much contradict you; but that nation was never eminent for tenderness of conscience, and regard to faith and truth." Sometimes the first parts are fretting and severe, but the conclusion healing—"I am, Sir, I own, a pimp, the common bane of youth, a perjured villain, a very pest: but I never did you any injury\*." The shew of candour and

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\* Sannio to Æschinus in Terence Adelphi, 2. 1. 34, 35.



veracity a man makes by this figure in frankly granting so much, removes from him the suspicion of partiality; and gives him more credit and authority in what he denies.

Another sort of concession is, when fearing we cannot obtain all we desire, we give up one part to carry the rest. When Dido despairs of prevailing with Æneas to settle with her at Carthage, she only intreats he would stay a little longer, to allow her some time to assuage her grief, and prepare to bear his departure.

The nuptials he disclaims, I urge no more;  
 Let him pursue the promised Latian shore.  
 A short delay is all I ask him now,  
 A pause of grief, an interval from woe.\*

It is by this figure that oppressed people in the extremity of their indignation provoke their enemies to do them all the mischief they can, and proceed still to farther degrees of barbarity; that such lively representations of their injustice and cruelty, may strike them with horror and shame, and dispose them to relent. The complaints and upbraidings of jarring friends and lovers, are most emphati-

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\* Dryd. Virg. Æn. 4.

cally expressed in this figure: the design of which is to give the guilty person a deep sense of his unkindness, and to kindle all the old passion and tenderness.

Proceed inhuman parent in thy scorn,  
 Root up my trees, with blights destroy my corn;  
 My vineyards ruin, and my sheepfolds burn:  
 Let loose thy rage, let all thy spight be shown;  
 Since thus thy hate pursues the praises of thy son\*.

To this figure may be referred that eloquent insinuation, whereby the orator, after he has used all his arguments to persuade his hearers, as it were once more sets them at liberty, and leaves them to their own election; it being the nature of man to stick more steadfastly to what is not violently imposed, but is our own free and deliberate choice. “If it seem evil unto you to serve the Lord, chuse you this day whom you will serve†.” When the great Joshua had, under God, in the most astonishing manner, conquered the people of Canaan, and conducted the Israelites into their land; he exhorts them to a steady adherence to the worship of the true God, who had so

\* Dryden's *Virgil*, G. 4. 329, &c.

† Tillotson on Joshua 24. 15. Serm. 27. p. 308.

visibly appeared for them; and made them so gloriously triumph over their enemies. In the conclusion of his speech, well knowing the advantage and merits of his cause, and that he might safely appeal to their own conscience and experience for the truth of what he had said, he seems to leave them to their own liberty and choice. As if that brave man had said, “My friends and countrymen, if I should enlarge on a matter so plain, it might seem a distrust upon both your understanding and ingenuity. I leave all to you, not in the least suspecting that you can resist such arguments as cannot fail to work upon any one, who has either reason or gratitude.”

We have an ironical concession in Cato’s speech about the punishment of the traitors in Catiline’s conspiracy, which is cutting and satirical. “Let them then, since the genius of the age is so careless and corrupt, be liberal out of the fortunes of our allies; let them be compassionate to the thieves of the treasury; but let them not dispose of our blood, and while they spare a few profligate villains, go to destroy all good men.”

§. 11. Repetition is a figure which gracefully and emphatically repeats either the same word, or the same sense in different

words. Care is to be taken that we run not into insipid tautologies, nor affect a trifling sound and chime of insignificant words. All turns and repetitions are so, that do not contribute to the strength and lustre of the discourse; or at least one of them. The nature and design of this figure is to make deep impressions on those we address. It expresses anger and indignation; full assurance of what we affirm, and vehement concern for what we have espoused.

The most charming repetitions are those, whereby the principal words in a sentence, either the same in sound, or signification, are repeated with such advantage and improvement, as raises a new thought, or gives a musical cadence and harmony to the period. These in English are called fine turns; and are either upon the words only, or the thought, or both. A dexterous turn upon words is pretty; the turn upon the thought substantial; but the consummation and crown of all, is, when both the sound of the words is grateful, and their meaning comprehensive; when both the reason and the ear are entertained with a noble thought vigorously expressed, and beautifully finished. That in Mr. Prior's *Henry and Emma* is a very agreeable turn.

Are there not poisons, wracks, and flames, and swords,  
 That Emma thus must die by Henry's words?  
 Yet what cou'd swords, or poison, wracks, or flame,  
 But mangle and disjoint this brittle frame?  
 More fatal Henry's words: they murder Emma's fame\*.

Strong and vehement passions will not admit turns upon words; nor ought they to have place in heroic poems, or in grave exhortations, and solemn discourses of morality. To this figure, which has great variety and many branches, may be referred the using of many words of the same signification to express one important thing. When a man is full of his subject, and eager to communicate his thoughts with vigour, he is not satisfied with one expression, though never so strong; but uses all the significant variety he can recollect. So Tully for Milo†; the assassin was baffled, force repelled by force, or rather boldness overcome by bravery. "If reason prescribes this to the learned, and necessity to barbarians, custom to nations, and nature itself to brute beasts, always to beat off all manner of violence, by all possible ways from their body, from their head, from their life; you cannot judge this to be a criminal and

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\* Prior's Poems, p. 192.

† Select. Orat. in usum Delph. Lond. 1706, p. 316. §. 7.

wicked action, but at the same time you must judge that all persons, who fall amongst robbers and bravoës, must either perish by their weapons or your sentence." An orator in the heat of his engagement, in the vehemence of his indignation against an insolent and unreasonable adversary, and his earnest concern for the preservation of a dear friend in danger, exerts the utmost power of his eloquence, redoubles his strokes, and eagerly pushes on all his advantages.

§. 12. Circumlocution or Periphrasis, uses more and sometimes less plain words to avoid some inconvenience and ill effect, which would proceed from expressing a thing in fewer and plainer words.

When Tully\* could not deny the death of Clodius, and was defending Milo charged with his murder, he says, Milo's servants, without the command, knowledge, or presence of their master, did what every master would expect his servants should do in the like case. He avoids the word killed or stabbed, for fear of offending the people. This method of treating a subject gives the audience a good opinion of the prudence and mo-

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\* Orat. pro Mil. §. 6. p. 31<sup>c</sup>.

desty of the pleader: one unguarded and distasteful word, has sometimes lost the speaker the favour of the audience before well inclined to him; and ruined a promising cause. After Homer, in his fourteenth Iliad\*, has represented Jupiter extremely inflamed with love for Juno, and retired to sleep in her arms; he, with wonderful address and decency, diverts the imagination of the reader from following them into their awful privacies; and amuses him, by describing nature at that time in a very gay humour. He feigns the earth producing a new crop of hyacinth and crocus, and forms a golden cloud distilling ambrosial dew.

Very often Circumlocution is used, not merely out of prudence or necessity to conceal a secret, or cover an indecency; but for variety and ornament, to give pomp and dignity to our expressions, to enrich a discourse with new thoughts, and to multiply the graces of a description.

The night's bright empress in her golden car,  
 Darting full glories from her lovely face,  
 Kindles fresh beauties in the eye of Hesper.

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\* Verse 347, &c.



Which lines, I believe, hit the sense, though I am sure they do not reach the beauties of that admirable periphrasis of Pindar\*.

—— Διχόμενις ὅλον χερσάεμαίῳ

ἔσπερα; ὀφθαλμὸν ἀντίφλεξε Μῆνα.

§. 13. Amplification is when every chief expression in a period adds strength and advantage to what went before; and so the sense all along heightens, till the period be vigorously and agreeably closed.

“It is pleasant to be virtuous and good, because that is to excel many others: it is pleasant to grow better, because that is to excel ourselves: nay, it is pleasant even to mortify and subdue our lusts, because that is victory: it is pleasant to command our appetites and passions, and to keep them in due order, within the bounds of reason and religion, because this is empire†.” When an author thus improves upon us in his discourse, we are extremely pleased and attentive while he continues it; and perfectly satisfied when he concludes. We are edified and charmed

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\* Oλ III. v. 35, 36. p. 138.

† Archbishop Tillotson, Sermon 12. p. 135.

with the instruction of one, whom we find to be complete master of his subject. What reputation must it be to the writer, what pleasure to the reader, when one says every thing in the best manner it can be said; and the other is entertained with every thing that can be desired? But it is the utmost reproach to an author, and a most intolerable disappointment to the reader, when the one flags and falters every step; and so the other is fatigued and mortified, with a continual series of heavy and lifeless periods. There are various ways of contriving and forming this figure, which have great force and elegance, though perhaps they cannot nicely be adapted to every part of the definition. I shall name three very lively ways of expressing an amplification.

1. We amplify or raise a discourse, by selecting a number of the most emphatical and strongest words of the language we use; every one of which adds something new to the sentence; and all joined, heighten it to the utmost degree of perfection. That passage in Terence\* is upon this account universally admired.

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\* Eunuch I. 1, v. 22, &c.

*Hæc verba mehercule una falsa lacrymula,  
Quam, oculos terendo misere, vix vi expresserit,  
Restinguet —*

In good faith, Sir, one pitiful hypocritical drop of a tear, which this creature can hardly for her soul squeeze out of her eyes, with all her scrubbing, will confound this bluster.

2. This figure is expressed by way of comparison—"When that great man, P. Scipio, though but a private person, killed Tiberius Gracchus, making some small innovation and disturbance in the state; shall we, who are consuls, bear Catiline, who is endeavouring and plotting to lay the world waste with fire and sword \*?"

3. A discourse is very happily and beautifully heightened by way of argument or rational inference. Quintilian† excellently observes, that Homer gives us a very exalted idea of Helen's sovereign charms, when he introduces Priam's grave counsellors owning, that it was not to be complained of or resented, that the 'Trojans and Greeks had sustained the calamities of a long and cruel war for such a woman; and makes the king himself

\* Tully against Catiline.

† Institut. lib. 8. cap. 4. p. 405.

place her by him, call her dear child, and treat her with all possible tenderness and respect. Must not every judicious reader infer that her beauty must be incomparable, which was admired and praised to such a degree by men cool and dispassionate, of mature wisdom and great age, who had been deep sufferers by it? Must not that face be superlatively lovely, and those eyes sparkle with resistless lustre, that could be viewed with pleasure and veneration by that miserable prince, though they had kindled the flames of war in his country, and blasted the prosperity, and all the hopes of his late flourishing family?

To this we may refer Climax or Gradation—which is when the word or expression which ends the first member of a period, begins the second, and so on; so that every member will make a distinct sentence, taking its rise from the next foregoing, till the argument and period be beautifully finished. Or in the terms of the schools, it is when the word or expression, which was predicate in the first member of a period, is subject in the second, and so on, till the argument and period be brought to a noble conclusion. This figure, when natural and vigorous, furnishes the mind with variety of ideas, and accustoms it to attention and close thinking. The art

and contexture of a gradation often appears plain, and lies in too open view ; therefore care must be taken that the gradations we use be unforced, and abound with good sense ; be significant and dexterously turned. I am pleased with that in Dr. Tillotson\*. “After we have practised good actions awhile they become easy ; and when they are easy we begin to take pleasure in them ; and when they please us we do them frequently ; and by frequency of acts a thing grows into a habit ; and a confirmed habit is a second kind of nature ; and so far as any thing is natural, so far it is necessary, and we can hardly do otherwise ; nay, we do it many times when we do not think of it.”

§. 14. Omission of copulative is when the conjunctions or little particles that connect words together are left out, to represent haste, or eagerness of passion.

When Dido in the violence of her rage and resentment for the abrupt departure of Æneas, charges her people to arm themselves and pursue the Trojan fleet.

Haste, haul my gallies out, pursue the foe,  
Bring flaming brands, set sail, impetuous row†.

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\* Serm. x. p. 111.

† Æn. 4.

The members of the period are loose and unconnected; which most naturally paints the hurry and distraction of her thoughts. The conjunctions put between the words would have cramped and fettered the period, so that it would have moved slow and unwieldy, and have made nothing less than a representation of the raging queen's disturbance of mind, and vehemence of passion.

Sallust\* excellently and very naturally represents the rout and precipitate flight of the Moors in these words—*tum spectaculum horribile in campis patentibus: sequi, fugere, occidi, capi.*

The contrary to the former—multitude of copulatives, is when the little particles are properly put in before every principal word in the period.

Livy, giving an account, how the pleasures and luxury of Capua corrupted and softened the army of Annibal, amongst others has this beautiful passage—"For sleep and wine, and feasts, and strumpets, and bagnios, and rest, that through custom grow every day more bewitching, had so weakened both their bodies and their minds, that the reputation of their past

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\* Bel. Jugurth. p. 106, Ed. Mattaire.

victories, protected them more than their present strength \*. This figure, when aptly and judiciously used, makes a discourse strong and solemn, fixes an emphasis upon every word, and points it out as worthy of observation.

§. 15. Seeming contradiction is when the members of a period quite disagree in appearance and sound, but perfectly agree and are consistent in sense.

Cowards die many times before their deaths;  
The valiant never taste of death but once †.

This figure, when noble and perfect, shews a bold and enterprising genius, that encounters dangers without fear, and walks steadily and securely upon a precipice. Therefore it strikes vigorously upon the mind of the reader, calls forth new thoughts, and raises admiration and surprise. Every judicious reader admires the daring flights of a sublime and noble genius; and easily forgives some few smaller faults, for the sake of his many vigorous beauties; but despises a little grovelling writer, who creeps on a heavy road, and

\* Liv. Hist. 3. Vol. Edit. Hearne, lib. 23. p. 27.

† Shakespeare in Julius Cæsar.



dares not attempt to rise; but being content to shun a grammatical fault, never reaches at an excellency.

§. 16. Opposition is a figure whereby things very different or contrary are compared and placed near, that they may set off each other. White placed near black shines brighter: innocence compared with guilt, appears with double charm and loveliness.

The poets, historians, and orators improve their subject, and much heighten the pleasure of their reader, by the beautiful opposition of their characters and descriptions.

Tacitus\* describes the excessive dalliances and frantic revels of the empress Messalina with Silius a little before their death, in wonderful pomp and gaiety of expression; that the reader may be the more surprised and astonished at the suddenness and terrible circumstances of her fall. The poet† in his fine description of Dido's despair the night before her death, represents all the creation enjoying profound tranquillity and sweet rest, to render that miserable queen's disquietudes more moving. She was deprived of the common privilege indulged to the poorest and most

\* Annal. 11. p. 252.

† Virg. Æn. 4. v. 522.

despicable creatures; sleep fled from her eyes, and quiet was banished from her breast.

This manner of using this figure is very agreeable and noble, because the opposition does not lie in words but things.

In Virgil's second Georgic there is a very agreeable contrast and opposition in that fine comparison between the court and the country. The pomp and hurry of state, and the freedom and pure pleasures of retirement and agriculture. Upon a full enumeration of the several conveniences and enjoyments of both ways of living, what advantage and overbalance does the poet give to the latter! The very manner of his expression, and turn of his poetry, are with great judgment and dexterity varied and made suitable to his different subjects. The description of the pride and stateliness of the great is drawn to the life in a pompous run of verse, and variety of very bold tropes.

————— *Ingentem foribus domus alta superbis,  
Mane salutantum totis vomit ædibus undam;*

————— *Varios inhiant pulchrâ testudine postes,  
Illusasque auro vestes, Ephyreiaque æra.*

*Georg. 2. v. 461, &c.*

No palace, with a lofty gate, he wants,  
T'admit the tides of early visitants,  
With eager eyes devouring, as they pass,  
The breathing figures of Corinthian brass.

No statues threaten, from high pedestals;  
 No Persian arras hides his homely walls,  
 With antic vests, which, thro' their shady fold,  
 Betray the streaks of ill-dissembled gold.

But you have the innocence and plainness,  
 the 'sweetness' and undisturbed 'quiet' of the  
 country, naturally represented in proper words,  
 in plain and easy expression, and in the  
 smoothest and sweetest numbers.

*At secura quies et nescia fallere vita,  
 Dives opuin variarum, at latis otia fundis,  
 Speluncæ, vivique lacus; at frigida Tempe,  
 Mugitusque boum, mollesque sub arbore somni  
 Non absunt* ———.

But easy quiet, a secure retreat,  
 A harmless life that knows not how to cheat,  
 With home-bred plenty the rich owner bless,  
 And rural pleasures crown his happiness.  
 Unvex'd with quarrels, undisturb'd with noise,  
 The country king his peaceful realm enjoys:  
 Cool grotts, and living lakes, the flow'ry pride  
 Of meads, and streams that thro' the valley glide;  
 And shady groves that easy sleep invite,  
 And after toilsome days, a soft repose at night.

§. 17. Comparison beautifully sets off and  
 illustrates one thing by resembling and com-  
 paring it to another, to which it bears a mani-  
 fest relation and resemblance.

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\* Ib. v. 467.

The poet wonderfully praises the bravery of his hero, with perfect serenity and presence of mind, giving orders of battle in the hurry and heat of the bloody action, when he compares him to an angel riding upon the wings of the wind, and directing a storm where to pour out its fury.

So when an angel by divine command  
With rising tempests shakes a guilty land,  
(Such as of late o'er pale Britannia's past)  
Calm and serene he drives the furious blast;  
And glad th' Almighty's orders to perform,  
Rides in the whirlwind, and directs the storm\*.

Comparisons mightily strengthen and beautify a discourse; for some time take off the reader from the principal subject, and start new and agreeable images to divert and entertain him, that he may return to it with fresh pleasure and eagerness. In comparisons these things are to be observed.

1. The chief and essential parts of the comparison must bear an exact and true proportion. Some small disagreement in a less considerable circumstance will not spoil the grace, or take away the strength of the figure;

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\* Mr. Addison on the Duke of Marlborough, in his poem on the battle of Blenheim.

though the greater agreement and exacter parallel there is in all particulars, the more lively and charming the figure is. And therefore, generally speaking, comparisons ought to be short. In running into the minute circumstances, besides the tediousness, there is danger of discovering some unpleasant disproportion.

2. Comparisons need not always be drawn from very noble and lofty subjects. Those taken from meaner things are significant and agreeable, if they be set off in noble words, if they give clear notions, and paint in strong and fine colours the thing we intend to represent by them. In great subjects, comparisons from lesser things relieve and refresh the mind, that had been long kept upon the stretch of close intencion. Strong and sublime comparisons, heighten and improve a meaner subject. For examples of both kinds, I refer my reader to those beautiful passages marked below\*. Those are very fine and pleasing comparisons, which not only clear and adorn the thing they are designed to illustrate, but besides contain in themselves

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\* Hom. Iliad. 4. 130, 131. Milton's Par. Lost, 1, 168, &c. Virg. Geor. 2. 279. &c.

a new and lively description. Of this number I take that passage in Spencer to be one, where he compares the dangerous dissimulation and treacherous tears of Duessa to the crocodile, that they say, weeps most tenderly, when he is most ravenously eager to devour.

As when a weary traveller that strays  
 By muddy shore of broad seven-mouth'd Nile,  
 Unweeting of the perilous wandering ways  
 Doth meet a cruel crafty Crocodile,  
 Which in false grief hiding his harmful guile  
 Doth weep full sore, and sheddeth tender tears :  
 The foolish man that pities all this while  
 His mournful plight, is swallowed unawares,  
 Forgetful of his own, that minds another's cares\*.

Those are very strong and glowing comparisons, where the noblest beings of the natural and moral world, where angels, good or bad, are compared to the luminaries of heaven. How sublime, how rapturous is Milton, in his comparison of Lucifer's diminished splendor and faded beauties, to the sun overclouded or eclipsed.

— His form had not yet lost,  
 All her original brightness, nor appear'd

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\* Fairy Queen, l. 5. 18.

Less than Archangel ruin'd, and th' excess  
 Of glory obscur'd: as when the sun new risen  
 Looks through the horizontal misty air  
 Shorn of his beams; or from behind the moon  
 In dim eclipse disastrous twilight sheds  
 On half the nations, and with fear of change  
 Perplexes Monarchs. Darken'd so, yet shone  
 Above them all th' Archangel —\*.

A comparison introduced in few words, and without formality, is very neat and agreeable.

That compliment of Pindar to his generous patron king Theron, is graceful and lofty; and yet, the excellency is not so much in the thought and substance of it, as in the manner and dexterous turn of the expression.

Ἐπὶ ψάμμῳ ἀριθμὸν περιπέφυγεν.

Ἐκεῖν' ὅσα χάσματ' ἄλ —

—— λοις ἔθηκεν, τίς ἂν φράσαι δύναϊσ'.

Which please to take thus in the loose paraphrase of a friend.

To count the sea-shore sands known numbers fail:

What words can reach the largeness of his heart?

\* Par. Lost, I, 591, &c.

† Ol. 2. 178.



What numbers count those multitudes of blessings?  
His bounteous hand has pour'd on human race!

§. 18. Lively description is such a strong and beautiful representation of a thing, as gives the reader a distinct view and satisfactory notion of it.

——— Thames

With gentle course devolving fruitful streams :  
Serene, yet strong ; majestic, yet sedate ;  
Swift, without violence, without terror great.  
Each ardent nymph the rising current craves ;  
Each shepherd's pray'r retards the parting waves.  
The vales along the banks their sweets disclose ;  
Fresh flowers for ever rise, and fruitful harvest grows\*.

Where it is plain, the poet has imitated that wonderful passage of Sir John Denham upon the same subject.

Tho' deep, yet clear ; tho' gentle, yet not dull ;  
Strong without rage, without o'erflowing full.

In descriptions a judicious author will omit low and vulgar circumstances, and chiefly bestow his pains to complete and beautify all the essential and masterly strokes. It is the manner of little versifiers to take every hint

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\* Prior's Carm. Sec. p. 114. v. 17, &c.

that presents itself, and run out into long common places. A writer that would live and please, will cut off superfluities, and reject the most pleasing thoughts and florid lines, which would come in abruptly and quite foreign to his subject. Many things must be left to the imagination of the reader, and seasonable silence has its emphasis! Virgil\* tells his reader, that Eurydice was killed by a monstrous serpent lurking in a bank, but says nothing more of that venomous creature! A poetaster would probably have spent as many lines in a horrid description of it as compose that admirable poem: but that divine poet knew there was no room for such a liberty here, his design in this short and exquisite piece being only to give a moving pattern of true conjugal affection, and to shew the rapturous force which good music and poetry have over the most fierce and savage tempers.

But he describes the two serpents which destroyed Laocoön† and his sons in such particular circumstances, and paints the devouring monsters in such strong and frightful colours, that they amaze and chill the reader.

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\* Geor. 4. 457, &c.

† Æn. 2. 203, &c.

Here his only business was to raise terror, and give his reader a due notion of the displeasure of the Gods against Troy, which was so fixed and implacable, that they thus signally cut off an innocent man and his family for giving his countrymen advice, which tended to the opposing their severe decree, and the preservation of that devoted city. The description of a person is called a character, in drawing which the true proof of art and judgment is to hit a beautiful likeness; and with a delicate touch to give those features and colours which are peculiar to the person, and distinguish him from the rest of mankind. In every good and lively description, a man must come to an enumeration of the chief particulars: for generals are often obscure and faint; a judicious account of particulars sets every thing in full view, and makes a strong and lasting impression upon the reader.

Among all the variety of descriptions, the most universally agreeable and moving is *Ethopëia*, which is a natural and lively representation of the duties, employments, and innocent pleasures of common life. The revolution of empires, fall of princes, the bloody executions of ambition, and the rage of despair, are scenes of tragedy and terror, that are far from equally concerning or affecting

all mankind. But the great and the little, the prince and the peasant, are possessed of the same human nature. The alliance of blood, the endearments of friendship, the common offices and enjoyments of life are the same, and equally concern and affect all human creatures, that are not either transformed into fiends by wickedness and unnatural rage, or into savages for want of converse and cultivation.

As Milton describes the battles of Cherubims, and the insufferable thunder of the Messias' chariots with rapturous sublimity, and the selectest circumstances of awe and majesty; so he describes the happiness and innocence of Adam and Eve in Paradise, their delightful labours, charming discourses, and endearing conversation with all possible sweetness, delicacy, and tenderness of passion. So complete were their persons, and such the happiness of their state, that one, once a chief minister in the court of heaven, and a dignified inhabitant of the regions of happiness, pronounces them but little inferior to the angels. And so sweet, so resistless was their innocence, that the murderer could not resolve upon their ruin without reluctance; some transient ineffectual throws of compassion touched that infernal breast. It may not be

unpleasant to transcribe some of the Apostate-Archangel's expressions on the subject out of the above-named lofty poet.

O hell! what do mine eyes with grief behold,  
 Into our room of bliss thus high advanc'd  
 Creatures of other mould, earth-born perhaps,  
 Not spirits; yet to heavenly spirits bright  
 Little inferior: whom my thoughts pursue  
 With wonder, and cou'd love, so lively shines  
 In them divine resemblance; and such grace  
 The hand that form'd them on their shape hath pour'd.

And a little after,

And shou'd I at your harmless innocence  
 Melt, as I do; yet public reason just,  
 Honour and empire with revenge enlarg'd  
 By conquering this new world, compels me now  
 To do, what else, tho' damn'd I shou'd abhor\*.

§. 19. Vision or image is a representation of things distant and unseen, in order to raise wonder, terror, or compassion, made with so much life and emphasis, that as the poet has a full view of the whole scene he describes, so he makes the reader see it in the same strong light.

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\* Par. Lost. 4. v. 388.

Or mad Orestes, when his mother's ghost  
 Full in his face infernal torches tost;  
 And shook her snaky locks: he shuns the sight,  
 Flies o'er the stage surpris'd with mortal fright;  
 The furies guard the door, and intercept his flight\*.

This noble image raises consternation and terror; an instance of a tender image to move pity, we have in those soft and sweet lines of Spenser†.

— Not one word more she said;  
 But breaking off the end for want of breath,  
 And sliding soft, as down to sleep her laid,  
 And ended all her woe in quiet death.

The poet or orator, upon these occasions is so fully possessed of, and vehemently intent upon his subject, that he is really transported with those passions which he would inspire his readers or hearers with: and by that strength and noble enthusiasm of imagination, he is happily qualified to captivate their affections. A commanding genius can impress his own images upon those he addresses: can move the inmost springs of their soul; and

\* Dryd. Virg. Æn. 4. 683, &c.

† Fairy Queen, 2. 1. 56.

with a pleasing power triumph over the whole man.

§. 20. Fiction of a person: Prosopopœia has two parts.

1. When good and bad qualities, accidents and things inanimate, are introduced in discourse, and described as living and rational beings. Virtue and Pleasure address young Scipio in Silius Italicus\* as two bright ladies of opposite parties: the one would fain induce him to decline the toils of war, and indulge himself in ease and luxury: the other earnestly exhorts him to shake off sloth, and pursue fame in the glorious steps of his ancestors. Take the description of them in an imitation of the forenamed poet.

Pleasure in cloth of gold and purple dye

With glaring lustre overwhelms the eye:

All the luxurious sweetness of the east

Lodges in her ambrosial fragrant breast:

Her sparkling eyes in sprightly motions dance,

And dart lascivious flames at every glance.

Virtue was in a different habit drest,

That nature more and majesty express:

Her robes were made of purest morning light,

Emblems of innocence divinely bright,

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\* De Bello Punico, lib. 15. v. 23, &c.



Her beauty less set off delighted more;  
 A virgin blush her sacred visage wore.  
 Awful her eye, commanding was her air,  
 Charminglly fierce, and gracefully severe.

The invention and description of these imaginary persons, if managed with judgment, raises admiration, and gives grace and grandeur to a discourse. The poets, who were the divines of ancient ages, finding that every part of the world was influenced by a superior intelligent power, and every where observing bright and manifest marks of art and wisdom, feigned a vast number of deities, to all which they assigned their peculiar provinces. The rivers had their guardian gods; the fountains their nymphs; Elora presided over the flowers; Pomona over the fruits, &c. The fable was gayly decked up to amuse and please the people; but the great moral and truth, that lay at the bottom of the fiction, was, that a wise, and powerful, and bounteous providence, over-ruled and preserved the universe. See the Archbishop of Cambray's Existence of God\*.

Some of the finest apostrophes, and beauti-

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\* Chap. 89.

ful bold metaphors are founded upon fiction of a person.

——— Now gentle gales,  
Fanning their odorifant wings, dispense  
Native perfumes; and whisper whence they stole  
Those balmy spoils ———\*.

2. The second part of this lively figure, is when we give a voice to inanimate things; and make rocks, woods, rivers, buildings, &c. to express the passions of rational creatures.

As when the walls and pillars of a temple are brought in trembling at, or inveighing against the daring profanation of blasphemy uttered, of sacrilege or debauchery committed, within their hallowed bounds.

She foul blasphemous speeches forth did cast,  
And bitter curses, horrible to tell;  
That ev'n the temple wherein she was placed.  
Did quake to hear, and nigh asunder brast†.

Either feigned persons are represented as uttering the resentments of mankind in express terms; or it is supposed they would cry out upon occasion; or it is affirmed in gene-

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\* Mil'on's Par. Lost, 4. 136, &c.

† Spencer's Fairy Queen, 5. 11. 23.

ral that they do utter their concern and passion, but the words are not set down. Of the first kind, which is the most moving and sprightly, is that representation of Tully\*, wherein he introduces Rome as a venerable matron, the common mother of all the Romans, in a pathetic speech expostulating with Catiline, who then was engaged in a bloody and unnatural conspiracy to destroy his native country, and pressing him to depart and deliver her from her present terrible apprehensions and danger. There is an excess of passion, a degree of enthusiasm in this sublime figure; and therefore it is dangerous and ridiculous to use it, but when the importance and grandeur of the subject require such a noble vehemence. A man of understanding will keep his boldest flights within the bounds of common sense; and guide himself by the rules of probability and decorum in his most adventurous sallies of imagination. It is very tender and moving when in pastorals and mourning poems, rivers, groves, and mountains are brought in languishing for

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\* Orat. 1. in Catil. p. 86. in usum Del.

the absence, or lamenting the loss of some very valuable person, that before frequented them and cheered them with his presence.

All nature mourns: the floods and rocks deplore,  
And cry with me, Pastora is no more\*.

This figure animates all nature; gratifies the curiosity of mankind with a constant series and succession of wonders; raises and creates new worlds and ranks of rational creatures, to be monuments of the poet's wit, to espouse his cause and speak his passion. To discern how much force and sprightliness this figure gives to a sentence or expression we need but first set down that line,

*Aut conjurato descendens Dacus ab istro †.*

And then alter it thus,

*Aut conjuratus descendens Dacus ab istro.*

And so make a comparison. In the plain way it is not above the humble stile of Phædrus;

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\* Congreve's Mourning Muse.

† Geor. 2. 497.

in the figurative is rises up to the loftiness and majesty of Virgil. Any of the best tropes and figures, seasonably used, give the same grace and life to a discourse in their proportion.

§. 21. Change of time is when things done and past are described as now doing and present. This form of expression places the thing to be represented in a strong and prevalent light before us, and makes us spectators rather than hearers.

My mother, with that curst partaker of her bed,  
My royal father's head in pieces cleaves,  
As sturdy woodmen fell a stately oak:  
By treason's blow the victor hero falls,  
To woman's rage and coward's guilt a victim.  
While thus the lord of Greece expiring lies,  
No pity touches any breast but mine\*.

Here the princess presents you with a mournful scene of Agamemnon's murder, and gives you a view of the horrors of that guilty night and bloody supper. She moves every generous breast to sympathize with her; to boil with indignation against the treacherous and bar-

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\* From the Elect. of Soph.

barous murderers; and bleed with compassion for the royal sufferer.

§. 22. Change of person has some variety — It is most commonly when the writer on a sudden breaks off his relation, and addresses his reader.

Again a fierce engagement by the ships arose;  
You'd think that neither weariness nor wounds  
Could touch the fearless warriors — \*.

This figure, when we have it in perfection, takes off the tediousness of a long direct narration; makes the reader attentive, as if he saw the place where the thing was transacted; and raises his passions, as if he himself was in the hurry and heat of the action.

It is of peculiar grace and advantage in the description of places; it leads the reader pleasantly into them; heightens his imagination; and, to use that bold expression, gives him the delight of safe and easy travelling in a fine country. Sometimes for variety's sake, to smooth a harsh expression, to pay reverence to the reader, or to avoid supposing that any thing may happen which is shocking or of dangerous consequence, the author appro-

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\* Iliad 15. 696, &c.

priates and applies that to himself, which he designs for the reader's warning or instruction. So Virgil of the mischievous serpent in Calabria.

O! let not sleep my closing eyes invade  
In open plains or in the secret shade;  
When he renewed in all the speckled pride  
Of pompous youth has cast his slough aside\*.

Change of persons is common and very natural in eager contests and strong passions; when adversaries breathe mutual rage and scorn; or a deserted lover inveighs against the perjuries, and aggravates the barbarity of the guilty and treacherous person.

Turnus in Virgil† enraged at the malicious harangue of Drances, first smartly replies to him, and then turns his discourse to King Latinus and his council, then attacks Drances again with variety of severe and satirical language.

Dido, upon notice of the departure of Æneas, distracted with rage and despair, first furiously falls upon him, then disdainfully turning from him, speaks of him as an absent

\* Dryd. Virg. Geor. 3, 435, 436.

† Æn. 11. v. 592, &c.



person; after exclaims against the cruelty of heaven and earth; then reproaches and condemns herself for her own credulity and weakness, and again with scorn and eager indignation turns her speech to Æneas.

False as thou art, and more than false, forsworn;  
 Not sprung from noble blood, nor goddess born;  
 Why should I fawn; what have I worse to fear? }  
 Did he once look, or lend a listning ear;  
 Sigh'd when I sobb'd, or shed one kindly tear;  
 Nor Juno views my wrongs with equal eyes;  
 Faithless is earth, and faithless are the skies!  
 I say'd the shipwreck'd exile on my shore —  
 With needful food his hungry Trojans fed:  
 I took the traitor to my throne and bed.  
 Fool that I was —  
 But go; thy flight no longer I detain;  
 Go seek thy promised kingdom thro' the main\*.

What a storm is here, and how inimitably painted!

§. 23. Transition is of two sorts;

1. The first is when a speech is introduced abruptly, without express notice given of it. As when Milton † gives an account of our first ancestor's evening devotions:

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\* Dryd. Virg. Æn. 4.      † Par. Lost! 4. 721.

Both turn'd, and under open sky ador'd  
 The God that made both sky, air, earth, and heaven—  
 ——— Thou also mad'st the night,  
 Maker omnipotent, and thou the Day!

Had it been introduced in a formal manner,

Adam presents their joint petitions thus;  
 O God! that mad'st both sky, &c.

it had lost all its sprightliness and grace. After the Greek poet\* has finished the narration of Hector putting to flight the Grecians, and vehemently urging his Trojans to pursue their advantage, and forbear the spoil of the field till they had burned the enemies ships, without any notice he immediately makes the hero utter his own passion in an impetuous speech; wherein he threatens disgrace and death to any man that should disobey his orders, and neglect this promising season of a complete victory. The speech that breaks from a warrior in the speed of his glorious success, in the full prospect of revenge upon his enemies, and the final deliverance of his country and kingdoms after a long and bloody war, comes rapid and resistless like a pointed

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\* Hom. Iliad. 15, V. 348, &c.

shot out of an engine, and strikes the reader with surprise and terror.

Leaving out the heavy formality of, *he said*, and *he replied*, is very graceful in stories and dialogues, renders the relation clear and full, and the repartee quick and lively.

Horace is extremely happy in this sort of transition; as indeed he is in every delicacy of turn, and beauty of language.

2. The second sort of transition is when a writer suddenly leaves the subject he is upon and passes on to another from which it seems very different, at first view; but has a relation and connection with it, and serves to illustrate and enlarge it.

Horace, in the thirteenth Ode of the second book, gives us a very lively account of the danger he was in of being destroyed by the fall of a tree, and afterwards makes wise and moral remarks on the accident. Then he sallies out into an account of the other world, upon which he was so near entering; and beautifully expatiates upon the praises of his illustrious predecessors in Lyric poetry; who were heard with pleasure and wonder there, as they used to be in this world. In these cases the poet does not disappoint his reader of the

instruction and pleasure he proposes, but multiplies and increases both ; nor does he so much take him off from the view of his subject, as he gives him a delightful prospect of it every way, and in the best light. A guide cannot be said to mislead the traveller, who brings him safely and pleasantly to his journey's end ; and only takes him out of the common road, to shew him a palace or a paradise, to entertain him with a wonder or surprising curiosity. In just and noble transitions invention in its largest extent, and imagination in its most vigorous warmth, are under the conduct of sound judgment, employed to make the farthest discoveries into the subject, and give it the richest and most glorious ornaments.

§. 24. Sentence is an instructive and lively remark made on something very observable and agreeably surprising ; which contains much sense in few words.

It is either direct and plain ; as, " In all the affairs of the world so much reputation is really so much power\*." Or indirect and disguised ; as,

\* Tillotson.

—— Fool not to think how vain,  
Against th' omnipotent to rise in arms\*.

This is a very dexterous and prevalent way of bringing in a sentence. You are entertained with a noble reflection when you did not expect it; and pleasantly surprised and instructed without the appearance and formality of art. Not to come down to useless nicety and distinction, a sentence, in my opinion, appears with most beauty and advantage when it is put into some of these following forms.

1. When it is expressed in any way of exclamation, but peculiarly of wonder or indignation; as,

“How advantageous it is to pass through adversities to the enjoyment of prosperity †!”

“How sharper than a serpent's tooth it is, to have a thankless child ‡!”

2. When it is put into a moving expostulation, or pressing interrogation.

Are these our sceptres? these our due rewards?  
And is it thus that Jove his plighted faith regards ||.

\* Milton's *Parad. Lost*, 6, 135, 136.

† *Plinii Panegyri*, p. 125. Ed. Lipsii, 1652.

‡ Shakespeare.

|| Dryd. *Virg. Æn.* 1.

3. When the sentence is delivered, and a reason immediately added to support it. "In a government it is much better to be unmindful of good services than bad: for a good man only becomes more slow when you take no account of him; a bad man more daring and insolent\*."

4. When a sentence is made up of a short relation, and a clear and pertinent remark upon it.—

"Messalina desired the name of matrimony (with her adulterer Silius) purely for the greatness of the infamy; which is the last pleasure of profligate people†."

And this is near akin to the Epiphonema, of which we shall presently speak two or three words.

Sentences must not stand awkward and bulky out of the discourse, but be neatly interwoven and wrought into it.

They must be unaffected and significant; and such as the subject easily suggests to a thoughtful and distinguishing man.

Sentences are the ornaments and lights of a discourse; and therefore as lights and shades

\* Sallust, *Bel. Jugurth.* p. 61.

† Tacit. *Annal.* 11, c. 9, p. 259.

are in a good picture, so ought sentences to be so exactly and judiciously mixed with the other parts of the discourse, that altogether may make up one uniform beauty, one regular and consummate piece.

§. 25. Epiphonema is an acclamation, containing a lively remark placed at the end of a discourse or narration. So Milton on the obstinacy of the rebel angels, who were so infatuated that they would not submit, though they knew almighty power and majesty came armed against them.

In heavenly minds can such perverseness dwell!

This figure closes a narration in a very advantageous and striking manner; deeply impresses the thing related upon the memory of the reader; and leaves him in a good humour, well satisfied and pleased with the sense and sagacity of his author.

§. 26. Before the conclusion I shall only add a word upon complex, or assemblage of tropes and figures; which is when several strong and beautiful figures or tropes are united together in the same period.

It were endless to produce instances out of good authors, of all the various ways of advantageously sorting and uniting several



figures: I shall only select a few, and leave the rest to every gentleman's observation and reading.

1 Beautiful comparison and lively image.

— She never told her love,  
But let concealment, like a worm i'the bud,  
Feed on her damask cheek: she pin'd in thought,  
And sat like patience on a monument  
Smiling at grief\*.——

2. Proper allegory, just comparison, and strong description.

Our lives discolour'd with our present woes  
May still grow bright, and smile with happier hours.  
So the pure limpid stream, when foul with stains  
Of rushing torrents, and descending rains  
Works itself clear, and as it runs refines;  
'Till by degrees the floating mirror shines:  
Reflects each flower that on the border grows;  
And a new heaven in it's fair bosom shows †.

3. Exclamation, apostrophe, strong metaphor.

\* Shakespeare.

† Addison's Cato 1. 6. p. 20. Ed. in octavo.

O wretched state ! Oh bosom black as death !  
 Oh lined soul, that struggling to be free,  
 Art more engaged ! help angels, make essay !  
 Bow stubborn knees, and heart with strings of steel  
 Be soft as sinews of the new born babe\*.

4. Fiction of a person, passionate exclamation and apostrophe, and fine turn, are admirably joined together by Mr. Prior in his Mourning Poem† upon the death of his friend, drowned in the river Piava.

On curs'd Piava's banks the goddess stood,  
 Show'd her dire warrant to the rising flood :  
 When whom I long must love, and long must mourn,  
 With fatal speed was urging his return ;  
 In his dear country to disperse his care,  
 And arm himself by rest for future war :  
 To chide his anxious friends' officious fears,  
 And promise to their joys his elder years.  
 Oh ! destined head, and oh ! severe decree ;  
 Nor native country thou, nor friend shall see ;  
 Nor war hast thou to wage, nor year to come :  
 Impending death is thine, and instant doom.

Any one of these fine figures and beauties of speech would singly of itself, gloriously

\* Shakespeare's Hamlet. 3. 1. p. 362. 363.

† Pag. 127, 128.

illustrate and adorn a period : but when numbers of them, like a bright constellation, shed their united rays upon it, how charmingly beauteous, and full of graces, must that whole discourse appear !

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A LIST  
OF THE  
CLASSIC WRITERS  
OF  
GREECE AND ROME.

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*Vide Demosthenes.*

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———— Gr. et Lat. Heusingeri, *Lipsiæ*, 1741, 8vo.  
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———— Ernesti, *Lipsiæ*, 1773, 8vo.

———— Translated into English by Holland,  
*Lond.* 1609, fo.

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———— Translated by Addison, Fawkes, Ur-  
quhart, Girdlestone, and, with much  
spirit, by Moore.

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\* Now reprinting at Oxford.

## APOLLONIUS RHODIUS, B. C. 230.

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———— Gr. et Lat. Shaw, *Oxonii*, 1779, 8vo.

———— Translated by Fawkes, Greene, and  
Preston.—The translation by Fawkes  
is generally preferred; Preston's  
notes are extremely valuable.

## APPIANUS, A. C. 143.

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fo.

## APULEIUS, A. C. 160.

Apuleii Opera, *Rom.* 1469, fo. edit. princeps.

———— cum Notis Variorum, 2 vol. *Lugd.* 1614.  
8vo.

———— Translated by Adlinton, Monde, and Lock-  
man. The translation by Monde is ex-  
tremely valuable when accompanied by  
Hogarth's Plates.

## ARATUS, B. C. 272.

Aratus, Gr. et Lat. *Oxon.* 1672, 8vo.

———— Translated by Jabez Hughes, *Lond.* 1737.



## ARCHIMEDES, B. C. 200.

Archimedis Opera Gr. et Lat. *Basil.* 1554, fo.  
edit. princeps.

————— *Oxon.* 1792, fo. edit. opt.

————— Partly translated by Whiston in his  
Elements of Euclid, by Anderson, and  
by Barrow, and other translators of  
Euclid.

## ARISTOPHANES, B. C. 389.

Aristophanis Comœdiæ Græcè, *Venet.* 1498, fo.  
edit. princeps.

————— Kusteri, Gr. et Lat. *Amst.* 1710, fo.  
edit. opt.

————— Bergleri, Gr. et Lat. *L. Bat.* 2 vol.  
1760, 8vo.

No complete translation of Aristophanes has yet  
appeared. The *Plutus* has been translated by  
Randolph, Theobald, and Fielding; the *Clouds*,  
by Stanley, White, and Cumberland.

## ARISTOTELES, B. C. 322.

Aristotelis Opera Græcè, 5 vol. *Venet.* 1495-8, fo.  
edit. princeps.

————— Gr. et Lat. a Duval, 2 vol. *Par.* 1619,  
fo. edit. opt.

*Distinct Treatises of Aristotle.*

- Organum, Gr. et Lat. Pacii, *Genev.* 1605, 4to.  
 Rhetorica Græcè, Holwell, *Oxon.* 1759, 8vo.  
 Ethica, Gr. et Lat. Wilkinson, *Oxon.* 1716, 8vo.  
 Poetica, Gr. et Lat. Tyrwhytt, *Oxon.* 1794, 8vo.  
 Politica, Heinsii, Gr. et Lat. apud *Elz.* 1621, 12mo.

*Translations of Aristotle.*

- Rhetoric. Printed at Oxford in 1806, 12mo.  
 Poetics, by Pye, *Lond.* 1788, 12mo.  
 ——— by Twining; with notes and dissertations,  
*Lond.* 1789, 4to.  
 Problems, *Lond.* 1680, 12mo.  
 Ethics and Politics, comprising Aristotle's Practical  
 Philosophy; illustrated by Introductions and  
 Notes, the Critical History of his Life, and a  
 new Analysis of his Speculative Works, by John  
 Gillies, 2 vol. *Lond.* 1797, 4to. and lately re-  
 printed in 8vo. 1804.  
 On Government, by Ellis, *Lond.* 1778, 4to.  
 Metaphysics, by Taylor, *Lond.* 1801 4to.

## ARRIANUS, A. C. 140.

- Arriani Expeditio Alexandri Græcè, *Basil.* 8vo.  
*sine anno*, edit. princeps.  
 ——— Gr. et Lat. a Gronovio,  
*L. Bat.* 1704, fo. edit. opt.

Arriani *Tactica*, *Acies contra Alanos*, *Periplus Ponti Euxini*, *Periplus Maris Erythræi*, *Liber de Venatione*, &c. Gr. et Lat. cum *Notis Variorum*, *Blancardi*, *Amst.* 1683, 8vo.

Arrian's History of Alexander's Expedition, translated by Mr. John Rook, 2 vol. *Lond.* 1729, 8vo.

### ATHENÆUS, A. C. 190.

Athenæi *Deipnosophistarum Libri xv.* Græcè, *Venet. Aldi.* 1514, fo. edit. princeps.

——— *Casanboni*, Gr. et Lat. 2 vol. *Lugd.* 1612-57. fo.

An excellent Edition of Athenæus is now publishing by Shweighæuser.—Five volumes have already appeared.

\*.\* No English Translation of Athenæus has yet been published.

### AULUS GELLIUS, A. C. 130.

Auli Gellii *Noctes Atticæ*, *Sweyn et Pannartz, Romæ*, 1469, fo. edit. princeps.

——— *Gronovii*, *Amst.* 1706, 4to. edit. opt.

——— Translated by Beloe, 3 vol. *Lond.* 1795, 8vo.

### AURELIUS VICTOR, A. C. 369.

Aurelius Victor *de Viris Illustribus Urbis Romæ*, 4to. *sine anno*, supposed to be printed by Jenson, edit. princeps.

Aurelius Victor cum Notis Variorum, *L. Bat.* 1671,  
8vo.

——— Translated by several hands, *Lond.* 1693,  
8vo.

### BION, B. C. 241.

Bion et Moschus, Gr. et Lat. *Oxon.* 1748, 8vo.  
edit. opt.

——— Translated by Fawkes, *Lond.* 1760, 12mo.  
and Polwhele, *Lond.* 1786, 8vo.

### CÆSAR, B. C. 44.

Cæsaris Commentaria, *Sweyn et Pannartz, Rom.*  
1469, fo. edit. princeps.

——— Clarkii, *Lond.* 1712, fo. edit. opt.

——— Oudendorpii, *Oxon.* 1780, 8vo.

——— Translated by Duncan, 2 vol. *Lond.* 1775,  
8vo. and by Bladen, *Lond.* 1750, 8vo.

### CALLIMACHUS, B. C. 280.

Callimachi Opera Gr. cum Scholiis Græcis, 4to.  
*sine loci et anni indicis*; edit. prin-  
ceps.

——— Gr. et Lat. Ernesti, 2 vol. *L. Bat.*  
1761, 8vo.

——— In English by Tytler, *Lond.* 1793, 4to.

### CATULLUS, B. C. 86. TIBULLUS, B. C. 43.

#### PROPERTIUS, B. C. 32.

Catullus, Tibullus, et Propertius, *Vind. Spira, Venet.*  
1472, 4to. edit. princeps.

- Catullus Doeringii, 2 vol. *Lipsiæ*, 1788, 8vo.  
 Tibullus Heynii, *Lipsiæ*, 1798, 8vo.  
 Propertius Barthii, *Lipsiæ*, 1777, 8vo.  
 Catullus, in English Verse, and Notes, 2 vol. *Lond.*  
 1795, 8vo.  
 Tibullus, in English Verse, by Grainger, *Lond.* 1759,  
 12mo.  
 Propertius, in English Verse, *Lond.* 1782, 8vo.

### CICERO, B. C. 40.

- Cicronis Opera Omnia Minutiani, *Mediol.* 4 vol.  
 1498, fo. edit. princeps.  
 ——— Oliveti, 9 vol. *Paris*, 1740, 4to. edit.  
 opt.  
 ——— Ernesti, 8 vol. *Hal. Sar.* 1774, 8vo.  
 Cicero of an Orator, by Guthrie, *Oxford*, 1808, 8vo.  
 Cicero's Brutus, by Jones, *Lond.* 1776, 8vo.  
 ——— Orations, by Guthrie, 3 vol. *Lond.* 1745, 8vo.  
 ——— Letters to several of his friends, by Mel-  
 moth, 3 vol. *Lond.* 1804, 8vo.  
 ——— Epistles to Atticus, by Guthrie, 3 vol. *Lond.*  
 1806, 8vo.  
 ——— de Finibus and Academics, by Guthrie,  
*Lond.* 1744, 8vo.  
 ——— Tusculan Disputations, *Oxford*, 1714, 8vo.  
 and *Lond.* 1758, 8vo.  
 ——— Three Books on the Nature of the Gods,  
 by Franklin, *Lond.* 1775, 8vo.  
 ——— Offices, by Cockman, *Oxford*, 1805, 12mo.

Cicero's Cato and Lælius, by Melmoth, 2 vol. *Lond.*  
1785, 8vo.

———— Paradoxa et Somnium Scipionis, in En-  
glish, by Guthrie, annexed to his Trans-  
lation of the Offices, *Lond.* 1755, 8vo.

———— Consolatio, in English, by Blacklock,  
*Lond.* 1767,

### CLAUDIANUS, A. C. 400.

Claudianus Celsani, *Vicentia*, [1482, fo. edit. prin-  
ceps.

———— Burmanni, *Amst.* 1760, 4to.

Translations from Claudian, by Warburton, *Lond.*  
1724, 12mo.

Court of Venus from Claudian, by Pattison, *Lond.*  
1728, 8vo.

Claudian's Rufinus and Eutropius, by King, *Lond.*  
1730, 8vo.

———— Rape of Proserpine, by Polwhele, *Lond.*  
1792, 8vo.

### COLUMELLA, A. C. 42.

Columella de Cultu Hort. *Parmæ*, 1478, fo. edit.  
princeps.

———— of Husbandry, &c. *Lond.* 1745, 4to.

### DEMOSTHENES, B. C. 322.

Demosthenes Græcè, *Aldus, Venet.* 1504, fo. edit.  
princeps.

Demosthenes et Æschines, edit. opt. in the Oratores  
Græci, Reiske, 12 vol. 8vo.

———— Orations against Philip and Æschines,  
and Demosthenes' Orations on the  
Crown, by Leland, 2 vol. *Lond.* 1806,  
8vo.

———— de Corona and Æschines against Ctesi-  
phon, by Portal, *Oxford*, 1755, 8vo.

### DIODORUS SICULUS, B. C. 44.

Diodorus Siculus Obsopœi, Græcè, *Basil.* 1529,  
4to. edit. princeps.

———— Wesselingii, Gr. et Lat. *Amst.*  
2 vol. 1746, fo. edit. opt.

———— In English, by Booth, *Lond.*  
1721, fo.

### DIOGENES LAERTIUS, A. C. 122.

Diogenes Laertius Græcè, *Froben. Basil.* 1533, 4to.  
edit. princeps.

———— Meibomii, 2 vol. Gr. et Lat.  
*Amst.* 1692, 4to.

———— In English, 2 vol. *Lond.* 1696,  
8vo.

### DION CASSIUS, A. C. 229.

Dion Cassius R. Stephani, Græcè, *Lutet.* 1548, fo.  
edit. princeps.

———— Gr. et Lat. Reimari, 2 vol. *Hamb.*  
1750, fo.

\* \* No English Translation.



## DIONYSIUS HALICARNASSEUS, B. C. 3.

Dionysius Hal. Græcè, R. Stephani. *Lutet.* 1546,  
fo. edit. princeps.

————— Gr. et Lat. Hudsoni, 2 vol. *Oxon.*  
1704, fo.

————— In English, by Spelman, 4 vol. *Lond.*  
1758, 4to.

## DIONYSIUS PERIEGESIS, A. C. 20.

Dionysius Periegesis Gr. et Lat. Wells, *Oxon.* 1704.  
8vo.

————— In English, by Twine, *Lond.*  
1572, 8vo.

## EPICTETUS, A. C. 160.

Epictetus Græcè, Ant. de Sabio, *Venet.* 1525, 4to.  
edit. princeps.

————— Gr. et Lat. Heynii, *Dresdæ.* 1756-76,  
8vo.

————— in English, by Eliz. Carter, 2 vol. *Lond.*  
1808, 12mo.

## EUCLIDES, B. C. 200.

Euclidis Opera Omnia Græcè, Grynæi. *Basil.* 1533,  
fo. edit. princeps.

————— Gr. et Lat. Gregorii, *Oxon.*  
1703, fo.

Euclid's Elements are translated by Barrow, Scar-  
burgh, Cunn, Hill, Stone, Simson, &c.

## EURIPIDES, B. C. 407.

- Euripides Græcè, *Aldus, Venet.* 1503, 8vo. edit. princeps.  
 ——— Beckii, Gr. et Lat. 3 vol. *Lipsiæ*, 1773-88. 4to. edit. opt.  
 ——— Græcè, Canteri. *Antv.* 1571, 12mo.  
 ——— in English, by Potter, 2 vol. *Oxford*, 1808, 8vo.

## EUTROPIUS, A. C. 306.

- Eutropius, *Romæ*, 1471, fo. edit. princeps.  
 ——— Verheykii, *L. Bat.* 1762-93, 8vo.  
 ——— In English, by Clarke, 8vo. also by Thomas, *Lond.* 1760.

## FLORUS, A. C. 115.

- Florus, *Gering, Crantz, et Friburg. Paris. sine anno*, about 1472, 4to. edit. princeps.  
 ——— Dukeri, 2 vol. *L. Bat.* 1744, 8vo.  
 ——— In English, by Clarke, and by Stirling, various editions.

## FRONTINUS, A. C. 105

- Frontinus de Aquæductibus et Stratagemata, a J. Sulpicio et Pomponio Læto, fo. *absque ulla nota*, edit. princeps, with Vitruvius.  
 Frontinus de Aquæductibus, a Joan. Poleno, *Patav.* 1722, 4to.

Frontini Stratagemata, cum Notis Var. et Ouden-  
dorpil, *L. Bat.* 1770, 8vo.

————— In English, by M. D. A. B. D.  
*Lond.* 1686, 12mo.

### HELIODORUS, A. C. 390.

Heliodori *Æthiopica*, a V. Obsopæo, Græcè, *Basil.*  
1534, 8vo. edit. princeps.

————— Gr. et Lat. a Bourdelotio,  
*Paris*, 1619, 8vo.

————— In English, 2 vol. *Lond.* 1791,  
12mo.

### HERODIANUS, A. C. 238.

Herodianus, *Aldus*, 1503, fo. edit. princeps, with  
the *Res Gestæ*, &c. of Xenophon.

————— Gr. et Lat. *Oron.* 1708, 8vo.

————— Gr. et Lat. *Irsmichii*, 5 vol. *Lips.*  
1789, 1805, 8vo. edit. opt.

————— In English, by Hart, *Lond.* 1749, 8vo.

### HERODOTUS, B. C. 484.

Herodotus Græcè, *Aldus*, *Venet.* 1502, fo. edit.  
princeps.

————— Gr. et Lat. *Wesselingii*, *Amst.* 1763, fo.  
edit. opt.

————— Græcè, *Reizii*, 2 vol. *Lipsiæ*, 1778, 8vo.  
et *Oron*, 1809, 8vo.

————— In English, by Beloe, 4 vol. *Lond.*  
1806, 8vo.

## HESIODUS, B. C. 870.

Hesiodus Græcè (cum Scholiis,) Trincavelli. *Venet.*  
1536, 4to. edit. princeps.

———— Gr. et Lat. Loesneri, *Lipsiæ*, 1778, 8vo.

———— In English, by Cooke, *Lond.* 1743, 12mo.

## HIEROCLES, A. C. 480.

Hierocles Gr. et Lat. a Needham, *Cantab.* 1709, 8vo.

———— In English, by Rayner, *Norwich*, 1797,  
8vo.

## HOMERUS, B. C. 850.

Homeri Opera Omnia Græcè, Chalcondylis, 2 vol.  
*Florent.* 1488, fo. edit.  
princeps.

———— Gr. et Lat. Clarkii, 4 vol.  
*Lond.* 1729, 1754, 4to.  
edit. opt.

———— Græcè, Grenvilliorum, 4 vol.  
*Oxon.* 1800, small 4to.

———— In English Verse, by Pope,  
various editions.

———— In English Blank Verse, by  
Cowper, 4 vol. 1802, 8vo.

## HORATIUS, B. C. 10.

Horatii Opera, *sine ulla Nota*, supposed to have  
been printed at *Milan*, by Zaratius  
in the year 1470, 4to. edit. prin-  
ceps.

Horatii Opera, in English Prose, with excellent  
Notes, by Watson, 2 vol. *Lond.*  
1760, 8vo.

————— In English Verse, by Francis, 4 vol.  
various editions.

### JOSEPHUS, A. C. 90.

Josephi Opera Græcè, *Basil.* 1544, fo. edit. prin-  
ceps.

————— Gr. et Lat. Havercampi, 2 vol. *Amst.*  
1726, fo.

————— Gr. et Lat. Hudsoni, 2 vol. *Oxon.*  
1720, fo.

————— In English, by Whiston, 4 vol.  
*Lond.* 1806, 8vo.

### ISÆUS, B. C. 320.

The best edition of Isæus is that of Reiske, in the  
*Oratores Græci.*

The Speeches of Isæus, by William Jones, Esq.  
(afterwards Sir W. Jones,) *Lond.* 1779, 4to.

### ISOCRATES, B. C. 388.

Isocrates Græcè, Chalcondylis. *Mediol.* 1493, fo.  
edit. princeps.

————— Gr. et Lat. Augeri, 3 vol. *Paris.* 1782,  
8vo. edit. opt.

————— Gr. et Lat. Battiei, 2 vol. *Lond.* 1749,  
8vo.

Isocrates, in English, by Dimsdale, *Lond.* 1752,  
8vo. and by Gillies, *Lond.* 1778, 4to.

### JUSTINUS, A. C. 140.

Justinus, Jenson. *Venet.* 1470, 4to. edit. princeps.  
 ——— Gronovii, *L. Bat.* 1760, 8vo. edit. opt.  
 ——— In English; by Bailey and by Clarke,  
 various editions, and by Turnbull, *Lond.*  
 1746, 12mo.

### JUVENALIS et PERSIUS, A. C. 82, 65.

Juvenalis et Persius, *Vind. Spira. Venet.* 1470, fo.  
 edit. princeps.  
 ——— Ruperti, *Oxon.* 1808, 8vo.  
 edit. opt.  
 ——— In English, a literal and very  
 useful Translation, by Ma-  
 dan, 2 vol. *Oxford*, 1807.  
 ——— In English, by Gifford, *Lond.*  
 1802, 4to.  
 ——— In English, by Marsh, *Lond.*  
 1804, 8vo.

### LIVIVS, A. C. 17.

Livius, Sweyn. et Pannartz. *Romæ*, about 1469,  
 fo. edit. princeps.  
 ——— Drakenborchii, 7 vol. *Amst.* 1738-46, 4to.  
 edit. opt.  
 ——— 6 vol. *Oxon.* 1800, 8vo.

Livius, in' English, by Baker, 6 vol. *Lond.* 1797,  
8vo.

### LONGINUS, A. C. 273.

Longinus Græcè, Rôbertelli, *Basil.* 1554, 4to. edit.  
princeps.

———— Gr. et Lat. Toupil, *Oxon.* 1806, 8vo.

———— In English, by Smith, *Lond.* 1800, 8vo.

### LONGUS, A. C. about 130.

Longus Græcè, Columbanii, *Florent.* 1598, 4to.  
edit. princeps.

———— Gr. et Lat. Villoisoni, 2-vol. *Paris.* 1778,  
8vo. edit. opt.

———— In English, by Le Grice, *Lond.* 1804,  
12mo.

### LUCANUS, A. C. 65.

Lucanus, Sweyn. et Pannartz. *Romæ*, 1469, fo.  
edit. princeps.

———— Burmanni, *L. Bat.* 1740, 4to. edit. opt.

———— In English Versè, by Rowe, various edi-  
tions.

### LUCIANUS, A. C. 180.

Lucianus Græcè, *Florent.* 1496, fo. edit. princeps.

———— Gr. et Lat. Hemsterhusii, &c. 4 vol. *Amst.*  
1743, 4to. edit. opt.



Lucianus, Gr. et Lat. Benedicti, 2 vol. *Salmur.*  
1619, 8vo.

———— In English, by Carr, 5 vol. 1773-77,  
8vo.

———— In English, by Franklin, 4 vol. *Lond.*  
1782, 8vo.

### LUCRETIUS, B. C. 54.

Lucretius Ferrandi. *Brixiae*, fo. prior to the year  
1473, edit. princeps.

———— Havercampi, 2 vol. *L. Bat.* 1725, 4to.  
edit. opt.

———— Creechii, *Oxon.* 1695, 8vo.

———— In English Verse, by Creech, 2 vol. *Lond.*  
1714, 8vo.

———— In English Verse, by Good, 2 vol. *Lond.*  
1805, 4to.

### LYCOPHRON, B. C. 276.

Lycophron Græcè, *Basil.* 1546, fo. edit. princeps.

———— Gr. et Lat. Potteri, *Oxon.* 1702, fo.  
edit. opt.

———— Gr. et Lat. Reichardi, *Lipsiæ*, 1788,  
8vo.

There is no Translation of Lycophron into English.  
Meen published Remarks on the Cassandra, *Lond.*  
1802, 8vo.

### LYSIAS, B. C. 162.

Lysias Græcè, Aldus. *Venet.* 1513, fo. edit. princeps.

Lysias, Gr. et Lat. Tylori, *Lond.* 1739, 4to, edit.  
opt.

———— Gr. et Lat. Augeri, 2 vol. *Paris.* 1783, 8vo.

———— In English, by Gillies, *Lond.* 1778, 4to.

### MARTIALIS, A. C. 84.

Martialis. *Vind. Spira*, about 1470, 4to. edit.  
princeps.

———— Variorum, *Lug. Bat.* 1670, 8vo.

———— In English, by Hay, *Lond.* 1755, 8vo.

### MENANDER, B. C. 293.

Menandri et Philemonis Fragmenta, Gr. et Lat. a  
Clerico, *Amst.* 1709, 8vo.

———— In English, by Fawkes,  
*Lond.* 1761, 8vo.

### MUSÆUS, [Uncertain.]

Musæus Græcè, Aldus. *Venet.* about 1494, 4to.  
edit. princeps.

———— Gr. et Lat. Schraderi, *Leovard.* 1742, 8vo.  
edit. opt.

———— In English, by Fawkes, in his Translation  
of Anacreon.

### NEPOS, (CORNELIUS,) B. C. 25.

C. Nepos, Jenson. *Venet.* 1471, fo. edit. princeps.

———— Cum Notis Variorum, ex edit. Aug. Van  
Staveren, a Car. Ant. Wetstenio, 8vo.  
*L. Bat.* 1773, edit. opt.

C. Nepos, *Orion*. 8vo. 1803, without Notes, but a very useful and correct edition.

———— In English, by several Gentlemen of the University of Oxford, viz. Creech, Allam, Peers, Tully, Todd, Jencfar, Gilman, Allestrye, Morgan, Hoyer, Kennet, and Finch. *Lond.* 1726, 12mo.

OPPIANUS, A. C. 213.

Oppiani Cynogetica Græcè, Juntæ. *Florent.* 8vo. 1515, edit. princeps.

Oppianus de Piscibus et de Venatione Gr. et Lat. a Schneidero, *Argent.* 8vo. 1776, edit. opt.

Oppian's Halieutics, in English Verse, *Oxford*, 8vo. 1722.

ORPHÆUS, [Uncertain.]

Orphæi Argonautica Græcè, 4to. Juntæ. *Florent.* 1500, edit. princeps.

———— Argonautica, &c. Gr. et Lat. Gesneri, 8vo. *Lipsiæ*, 1764, edit. opt.

———— Six Hymns in English, by Wm. Dodd, annexed to his Translation of Callimachus, *Lond.* 4to. 1755.

———— Mystical Initiations, or Hymns, translated into English, by Tho. Taylor, *Lond.* 8vo. 1787.

## OVIDIUS, B. C. 10.

Ovidii Opera, Azzoguidi. *Bonon.* 2 vol. fo. 1471,  
edit. princeps.\*

————— Burmanni, 4 vol. 4to. *Amst.* 1727,  
edit. opt.

————— Crippingii, cum Notis Var. 3 vol.  
*L. Bat.* 1670, 8vo.

Ovid's Elegies by Chr. Marlowe, and Epigrams by  
John Davis, at *Middleborough*, about  
1598. Scarce in consequence of its hav-  
ing been burnt at Stationer's Hall, by  
order of the Abp. of Canterbury and the  
Bp. of London, the 14th. Eliz.

———— Metamorphoses translated into English Verse,  
by Sandys, *Lond.* 1682, fo. &c.—By  
eminent hands, viz. Dryden, Addison.  
Congreve, Rowe, Gay, Phillips, Croxall,  
Sewell, and Garth, various editions. And  
by Davidson, *Lond.* 1797, 8vo.

———— Art of Love and Amours, *Lond.* 1804, 12mo.

———— Fasti, by Wm. Massey, *Lond.* 1757, 8vo.

———— Tristia, by Stirling, *Lond.* 1752, 8vo.

———— Epistles, by Davidson, *Lond.* 1767, 8vo.

———— Epistles, by several hands, various editions.

\* On the authority of Maittaire. It is most extremely rare and valuable. Count D'Elci of Florence has a copy of it. The Editor of the Bibliographical Dictionary, calls the edition of Sweyn, et Pannartz, 2 vol. *Romæ*, 1471, the editio princeps.

## PAUSANIAS, A. C. 170.

Pausanias Græcè, Aldus. *Venet.* fo. 1516, edit. princeps.

———— Gr. et Lat. Kuhnii. *Lipsiæ*, 1696, fo. edit. opt.

———— In English, by Taylor, 3 vol. *Lond.* 1793, 8vo.

## PERSIUS, A. C. 65, vide JUVENAL.

## PETRONIUS ARBITER, A. C. 66.

Petronii Satyricon, at the end of Pliny's Panegyric, 4to. 1476, edit. princeps.

———— Burmanni, *Amst.* 4to. 1743, edit. opt.

———— In Prose and Verse, translated by Mr. Addison, *Lond.* 1736, 12mo.

## PHÆDRUS, A. C. 4.

Phædri Fabulæ Pithœi, *Augustod.* 12mo. 1596, edit. princeps.

———— Burmanni, *L. Bat.* 4to. 1727, edit. opt.

———— In English, by Smart, *Lond.* 1765, 12mo.

## PHALARIS, B. C. 560.

Phalaridis Epistolæ, a Bartholomæo Justinopolitano, Gr. Lat. 4to. *Venet.* 1498, editio princeps.

Phalaridis Epistolæ, Gr. Lat. cum Notis Boyle et  
 Comment. Joan. a Lennep,  
 a Valkenariò, 4to. *Groning.*  
 1777, edit. opt.

————— In English, by Franklin, *Lond.*  
 1749, 8vo.

### PHOTIUS, A. C. 890.

Photii Bibliotheca Hoeschelii Græcè, *Aug. Vind.*  
 fo. 1601, edit. princeps.

————— Gr. Lat. *Rothomag.* fo. 1653,  
 edit. opt.

\* \* Photius is not translated into English.

### PINDARUS, B. C. 435.

Pindari Opera Græcè, Aldus. *Venet.* 8vo. 1513,  
 edit. princeps.

————— Gr. Lat. Westii and Welstedii, fo.  
*Oxon.* 1697, edit. opt.

————— Gr. Lat. a C. G. Heyne, 2 vol. *Oxon.*  
 1807, 8vo.

————— In English Verse, by West and Pye,  
 with an excellent Dissertation on  
 the Olympic Games, by West;  
 2 vol. 12mo. *Oxford*, 1806. The  
 best Translation.

\* \* Some of the Odes (those not translated by  
 West) have been translated by Greene, and Ba-  
 nister.

## PLATO, B. C. §40.

Platonis Opera Græcè, 2 vol. Aldus. *Venet.* fo. 1513,  
editio princeps.

———— Gr. Lat. Serrani, H. Steph, 3 vol.  
fo. *Paris.* 1578, edit. opt.

Plato de Legibus Græcè, 4to. *Lovan.* 1531.

———— Timæus Gr. Lat. 4to. *Par.* Morcl. 1563.

———— Dialogus de Morte, Gr. Lat. *Colon.* 4to. 1568.

———— Convivium Græcè, *Paris.* Wechel. 4to. 1543.

———— Axiochus Gr. Lat. *Colon.* 4to. 1568.

———— Epistolæ Gr. Lat. a Beurero, *Bas.* 1586, 4to.

———— De Republica Gr. Lat. a Masseio, 2 vol. 8vo.  
*Cant.* 1713.

———— Politicus Græcè, *Par.* Wechel. 4to. 1548.

———— De Rebus Divinis Dialogi Selecti, Gr. Lat.  
8vo. *Cant.* 1673.

———— Dialogi V.—Amatores, Euthyphro, Apologia  
Socratis, Criton et Phædo, a Forster, Gr.  
Lat. 8vo. *Oxon.* 1745.

———— Dialogi IV.—Euthyphro, Apologia Socrat.  
Criton et Phædo, Græcè, a Fischer, 8vo.  
*Lips.* 1783.

———— Dialogi IV.—Meno, Criton, Alcibiades uter-  
que, Græcè, a Biester, *Berol.* 8vo. 1790.

———— Dialogi III.—Alcibiades I. II. et Hipparchus,  
Gr. Lat. a G. Etwal, 8vo. *Oxon.* 1771.

———— Dialogi III.—Sophista, Politicus, et Parme-  
nides, Græcè, a Fischer, *Lips.* 1774, 8vo.



Platonis Dialogi II.—Cratylus et Theætetus, Græcè,  
Fischer, 8vo. *Lips.* 1770.

——— Dialogi II.—Philebus et Symposium, Græcè,  
a Fischer, 8vo. *Lips.* 1776.

——— Phædrus Græcè, Morel. *Par.* 4to. 1581.

——— Parmenides Gr. Lat. a Thompson, 8vo.  
*Oxon.* 1728.

——— Menexenus Græcè, a Gottleber, 8vo. *Lips.*  
1782.

——— Euthydemus et Gorgias, Gr. Lat. a Routh,  
8vo. *Oxon.* 1784.

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Taylor, 5 vol. 4to. *Lond.* 1804.

*Detached Pieces of Plato in English.*

Axiochus, 4to. *Edinb.* 1592.

Apology for Socrates, by Mills, 12mo. *Lond.* 1775.

Cratylus, Phædon, Parmenides, and Timæus, by  
Taylor, 8vo. *Lond.* 1793.

Phædon, 12mo. *Lond.* 1763.

The Republic; by Spens, 4to. *Glasg.* 1763.

Io, Hippias, Banquet, Rivals, Meno, Alcibiades,  
Philebus, by Sydenham, published at  
various times.

Menexenus, by West, *Lond.* 1753, 8vo.

PLAUTUS, B. C. 180.

Plauti Comædiæ, *Venet.* fo. 1472, edit. princeps.

——— 2 vol. cum Notis Variorum, *Amst.*  
1684.

Plauti Comœdiæ, in English, by Thornton, 5 vol.  
8vo. *Lond.* 1769.

PLINIUS (Senior,) A. C. 75.

Plinii Historia Naturalis, J. Spira. *Venet.* fo. 1469,  
edit. princeps.

————— Harduini, 3 vol. *Par.* fo. 1723, edit.  
opt.

————— Variorum, 3 vol. *Lugd. Bat.* 1669,  
8vo.

————— In English, by P. Holland, 2 vol.  
fo. *Lond.* 1634.

PLINIUS (Junior,) A. C. 110:

Plinii Epistolæ, Carbonis, fo. 1471, edit. princeps.

————— Longolii, *Amst.* 4to. 1734, edit. opt.

————— Variorum, *L. Bat.* 8vo. 1669.

——— Panegyricus, Pluteolani, 4to. 1476, edit.  
princeps.

————— Schwarzii, *Norimb.* 4to. 1746,  
edit. opt.

————— Variorum, *Amst.* 8vo. 1675.

Pliny's Epistles in English, by Melmoth, 2 vol.  
8vo. *Lond.* many editions.

————— Panegyric in English, by Smith, *Lond.*  
8vo. 1702.

PLUTARCHUS, A. C. 120.

Plutarchi Opera Omnia Stephani, Gr. Lat. 13 vol.  
*Par.* 8vo. 1572, edit.  
princeps.

Plutarchi Opera Omnia Reiskii, Gr. Lat. 12 vol.  
*Lipsiæ*, 8vo. 1774, &c.  
 edit. opt.

———— Vitæ Græcè, *Florent.* fo. 1517, edit. princeps.

———— — Gr. Lat. Bryani, 5 vol. *Lond.* 4to.  
 1729, edit. opt.

———— Moralia Græcè, *Venet.* fo. 1509, edit.  
 princeps.

———— — Gr. Lat. Wyttenbachii, 5 vol. 4to.  
 and 11 vol. 8vo. *Oxon.* 1795,  
 &c. edit. opt.

Plutarch's Lives in English, by Langhorne, 8vo.  
 and 12mo. often reprinted.

———— Morals, translated by several hands, 5  
 vol. 12mo. *Lond.* 1730.

### POLYÆNUS, A. C. 164.

Polyæni Stratagemata, Gr. Lat. Casauboni, *Lugd.*  
*Bat.* 12mo. 1589, edit.  
 princeps.

———— — Masvicii, Gr. Lat. *Lugd. Bat.*  
 8vo. 1690, edit. opt.

———— — In English, by Shepherd,  
*Lond.* 1793, 4to.

### POLYBIUS, B. C. 124.

Polybii Historiarum Libri V. Gr. Lat. Obzopæi,  
*Hagenoæ*, fo. 1530, edit. princeps.

Polybii Historiarum Libri V. Gr. Lat. Schweighæuseri, 9 vol. *Lipsia*, 8vo. 1789,  
edit. opt.

———— Gr. Lat. Gronovii, 3 vol. *Amst.*  
8vo. 1670.

———— In English, by Hampton, 4  
vol. *Lond.* 8vo. 1772.

### PROPERTIUS, vide CATULLUS.

Prudentii Carmina, Langii, *Darent.* 4to. 1495,  
edit. princeps.

———— 2 vol. *Parma*, 4to. 1788, edit.  
opt.

———— N. Heinsii, *Amst.* 12mo. 1667.

\* \* No English Translation.

### QUINTILIANUS, A. C. 88.

Quintiliani Opera, Phil. de Lignamine, *Romæ*, fo.  
1470, edit. princeps.

———— Gesneri, *Götting.* 4to. 1738,  
edit. opt. and reprinted at  
*Oxford*, 2 vol. 8vo. 1805.

———— De Institutione Oratoria, a J. Ingram,  
A. M. Coll. Trin. Oxon. 8vo.  
*Oxon.* 1802.

Quintilian's Declamations in English, by Warr,  
*Lond.* 8vo. 1686.

———— Institutes of the Orator, by Guthrie,  
2 vol. *Lond.* 8vo. 1805.

Quintilian's Institutes of the Orator, by Patsall, 2  
vol. 8vo. *Lond.* 1774.

### QUINTUS CURTIUS, A. C. 54.

Quinti Curtii Hist. Alex. Mag. Vind. Spira. *Venet.*  
fo. about 1470, edit. princeps.

————— Snakenburgii, *Lugd. Bat.* 4to. 1724,  
edit. opt.

————— Variorum, *Amst.* 8vo. 1673.

————— In English, by Digby, revised by  
Young, 2 vol. *Lond.* 12mo. 1747.

### SALLUSTIUS, B. C. 55.

Sallustii Opera, Spira. *Venet.* fo. 1470, edit. princeps.

————— Havercampi, 2 vol. *Amst.* 4to. 1742,  
edit. opt.

————— Variorum, *Lugd. Bat.* 8vo. 1690.

————— In English, by Steuart, 2 vol. 4to.  
*Lond.* 1806.

It is also translated by Rowe, Gordon, Cooke, Rose,  
Mair, Sydney, and others.

SAPPHO, B. C. 600. Vide ANACREON.

### SENECA, A. C. 65.

Senecæ Opera Omnia, *Moravus. Neapol.* fo. 1475,  
edit. princeps.

————— Variorum, 3 vol. *Amst.* 1672, 8vo  
edit. opt.

Senecæ Opera Omnia, Lipsii, *Antw.* fo. 1652.

———— Tragediæ, *Andreu Gallus.* *Ferrar.* fo. edit. princeps, printed about 1474, according to Maittaire and Panzer.

————— Schræderi, *Delphis*, 4to. 1728, edit. opt.

————— Variorum, *L. Bat.* 8vo. 1651.

———— The Epistles in English, by Morell, 2 vol. *Lond.* 4to. 1786.

———— The Morals, by Bennett, *Lond.* 8vo. 1745.

———— The eyght Tragedie of Seneca, entitled Agamemnon, translated by John Studley. *Imprinted at London* 1566, 12mo. *extremely scarce.*

———— Tragedies in English, by Sherburne, *Lond.* 8vo. 1702.

### SILIUS ITALICUS, A. C. 77.

Silii Italici Punicorum Libri XVII. *Sweyn. et Panartz.* *Romæ*, fol. 1471, edit. princeps.

———— Drakenborchii, *Trag. Rhen.* 4to. 1717, edit. opt.

———— Ernesti, 2 vol. *Lips.* 8vo. 1791.

———— In English, by Ross, *Lond.* fo. 1672.

### SOPHOCLES, B. C. 406.

Sophoclis Tragediæ Græcè, *Aldus. Venet.* 8vo. 1502, edit. princeps.

- Sophoclis Tragediæ, Gr. Lat. Brunckii, *Argent.* 4<sup>to</sup>.  
 1786, and 3 vol. 8vo. 1786-9.  
 edit. opt. Reprinted at *Oxford*, by Mr. N. Bliss, in 1808.  
 ————— 3 vol. 8vo. *Oxon.* 1800, from  
 Musgrave's edition.  
 ————— In English, by Potter, *Oxford*,  
 1808, 8vo.  
 ————— By Franklin, *Lond.* 8vo. 1788.

### STATIUS, A. C. 95.

- Statii Opera Omnia, *Romæ*, fol. 1475, edit. princeps.  
 ————— Barthii, 2 vol. *Cygnæ*, 4to.  
 1664, edit. opt.  
 ————— Aikinii, 2 vol. *Warrington*.  
 12mo. 1778.  
 ——— Sylvarum libri V. 1472, (annexed to Catullus,) edit. princeps.  
 ————— Marklandi, *Lond.* *Bowyer*. 4to.  
 1728, edit. opt.  
 ——— Thebaidos libri XII. B. Mombratii, *Milan*.  
 about 1477, edit. princeps.  
 ——— Achilleis, *Gallus. Ferrar.* 4to. 1472, edit. princeps.  
 ——— Achilles in English, by Howard, *Lond.* 8vo.  
 1660.  
 ——— The Thebaid in English, by Lewis, 2 vol.  
*Oxford*, 8vo. 1773.



## STRABO, A. C. 25.

Strabonis Geographia Græcè. *In Ædib. Aldi.* fo.  
1516, edit. princeps.

———— Gr. Lat. Almeloveeni, 2 vol.  
*Amst.* fo. 1707, edit. opt.

———— Gr. Lat. Casauboni. *Par.* fo.  
1620.

\* \* Strabo has not yet been translated into English.

## SUETONIUS, A. C. 160.

Suetonii Vitæ XII. Cæsarum, Phil. de Lignamine,  
*Romæ*, fo. 1470, edit. princeps.

———— Burmanni, 2 vol. *Amst.* 4to. 1736, edit.  
opt.

———— Oudendorpii, 2 vol. *Lugd. Bat.* 8vo. 1751.

———— In English, by A. Thompson, *Lond.* 8vo.  
1796.

## TACITUS, A. C. 108.

Taciti Annalium et Historiarum libri qui supersunt.

———— *Spiru, Venet.* about 1469, edit. princeps.

———— Brotierii, 4 vol. *Par.* 4to. 1771, edit. opt.

———— Oberlini, 2 vol. *Lipsiæ*, 8vo. 1801.

———— In English, by Murphy, 8 vol. *Lond.* 1805,  
8vo. Translated also by Saville, Gren-  
wey, and Gordon.

## TERENTIUS, B. C. 160.

Terentii Comœdiæ. *Sarotus, Mediol.* fo. 1470, edit. princeps, according to the opinion of De Bure, &c.—The Bibliographical Dictionary speaks of an Edition printed by John Mentellin, of *Strasburgh*, in 1458, but no authority is quoted. An Edition, printed by Jo. de Colonia, at Venice, 1471, 4to. is in the Bodleian Library.

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Westerhovii, 2 vol. *Hag. Com.* 4to. 1726, edit. opt.

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Zeunii, 2 vol. *Lipsiæ*, 8vo. 1774.

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In English, by Geo. Colman, 2 vol. *Lond.* 8vo. 1768. Also translated by Echard, Cooke, Patrick, and Gordon.

## THEOCRITUS, B. C. 262.

Theocriti Idyllia Græcè. *Mediol.* fo. 1493, edit. princeps.

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Gr. Lat. Wartonii, 2 vol. *Oxon.* 4to. 1770, edit. opt.

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Valckenarii, Gr. Lat. 8vo. *Lugd. Bat.* 1770.

Theocriti Idyllia, in English, by Fawkes, *Lond.*  
8vo, 1767, and by Polwhele,  
2 vol. *Lond.* 8vo. 1792.

### THEOPHRASTUS, B. C. 288.

Theophrasti Opera Omnia Græcè, with Aristotle,  
1498, edit. princeps.

———— Gr. Lat. Heinsii, *Lugd. Bat.*  
fo. 1613, edit. opt.

————-- Historia Plantarum Gr. Lat. Scaligeri,  
*Lugd. Bat.* 8vo. 1534-88.

———— Gr. Lat. Fischeri *Coburg.* 8vo.  
1763.

———— In English, by Stillingfleet,  
*Lond.* 8vo. 1762.

————-- History of Stones in English, by Hill,  
*Lond.* 8vo. 1774.

————-- Characters in English, by Budgell,  
*Lond.* 8vo. 1715, and by  
Gaily, 1725.

### THUCYDIDES, B. C. 381.

Thucydidis Historiæ Græcè, *Aldus. Venet.* fo. 1502,  
edit. princeps.

———— Gr. et Lat. Wassii et Dukeri,  
*Amst.* fo. 1731, edit. opt.

———— Gr. et Lat. *Bipont.* 6 vol. 8vo.  
1788-9.

———— In English, by Hobbes, *Lond.*

fo. 1628-34-76, and by  
Smith, 2 vol. *Lond.* 1805,  
8vo.

TIBULLUS. Vide CATULLUS.

VALERIUS FLACCUS, A. C. 26.

Valerii Flacci Argonauticon libri VIII. *Rugerus et  
Berlochus. Bonon.* fo. 1474, edit.  
princeps.

————— Burmanni, *Lugd. Bat.* 4to. 1724,  
edit. opt.

————— Burmanni, *Traj. ad Rh.* 12mo. 1702.

————— In English, printed in 1565, by  
Whyte.

VALERIUS MAXIMUS, A. C. 20.

Valerius Maximus de Dictis et Factis Memorabilibus  
Antiquorum. *Schoyffer. Mo-  
gunt.* fo. 1471. The *Edit. prin-  
ceps*, according to DIBBIN. The  
Bibliographical Dictionary says  
that the first Edition was printed  
prior to 1460.

————— Torrenii, *Leidæ*, 4to. 1726, edit.  
opt.

————— Kappii, *Lips.* 8vo. 1782.

————— In English, by W. Speed, *Lond*  
8vo. 1678.

## VELLEIUS PATERCULUS, A. C. 20.

Velleii Paterculi Hist. Rom. *Froben. Basil.* fo. 1520,  
edit. princeps.

----- Rulmkenii, 2 vol. *Lugd. Bat.* 1779,  
8vo. edit. opt.

----- Burmanni, *Lugd. Bat.* 8vo. 1744.

----- In English, by Sir Rob. le Grys,  
*Lond.* 1632, 8vo. by Newcombe,  
1724, and by Paterson. *Edinb.*  
8vo. 1722.

## VIRGILIUS, B. C. 20.

Virgilii Opera, Sweynheym et Pannartz. *Rom.* fo.  
about 1469, edit. princeps.

----- Burmanni, 4 vol. *Amst.* 1746, 4to.  
edit. opt.

----- Heynii, 6 vol. *Lips.* 8vo. 1800.

----- In English, by Dryden, Trapp, Pitt,  
Warton, Martyn, Davidson, Be-  
resford, &c. &c.

## XENOPHON, B. C. 360.

Xenophontis Opera Græcè, Junta. *Florent.* fo. 1516,  
edit. princeps.

----- Gr. Lat. Leunclavii, *Par.* fo. 1625,  
edit. opt.

----- Gr. Lat. Wellsii, 5 vol. *Oxon.* 8vo.  
1703.

- Xenophontis Cyropædia Græcè, Zeunii, *Lips.* 8vo.  
1780.
- Anabasis, Gr. Lat. Hutchinsoni, *Can-*  
*tab.* 8vo. 1785.
- Zeunii Græcè, *Lips.* 8vo.  
1785.
- Memorabilia Græcè, Zeunii, *Lips.*  
8vo. 1781.
- Gr. Lat. Benwelli, 2 vol.  
*Oxon.* 8vo. 1804.
- Historia Græca Græcè, Schneideri,  
*Lips.* 8vo. 1791.
- Cyropædia in English, by Cooper,  
*Lond.* 8vo. 1803.
- Anabasis in English, by Spelman,  
*Lond.* 12mo. 1806.
- Hist. Græca in English, by Smith,  
*Lond.* 4to. 1770.
- Athen. Repub. in English, by Mor-  
ris, *Lond.* 8vo. 1794.
- Memorabilia in English, by Fielding,  
*Lond.* 8vo. 1788.
- Banquet, by Wellwood, *Glasgow.* 8vo.  
1750.
- Oeconomies, by Bradley, *Lond.* 8vo.  
1727.
- Hiero, by Greaves, *Lond.* 8vo. 1793.
- De Proventibus in English, by Moyle,  
*Lond.* 8vo. 1698.

Xenophon de Re Equestri in English, *Lond.* 4to.  
1584.

————. De Venatione in English, by Blanc,  
*Lond.* 8vo. 1788.



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